

真義大觀

真義大觀

vol. 15



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SELECTED RELICS

of JAPANESE ART

Vol. XVIII

EDITED BY S. TAJIMA

真義大觀

第十八冊

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1907

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SELECTED RELIGIOUS

OF

JAPANESE ART

VOL. XVIII

EDITED BY S. TAYLOR

真大蔵

第十八卷

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHON

12 SHINJYU-KU, KYOTO

YOKOYAMA

1907

THE SHIMBI SHON

THE SHIMBI SHON

眞美大觀第十八冊

目次

狩野尚信筆菊花圖(寫眞版)	一枚	王仁筆山水圖(寫眞版)	一枚
岸岱筆花鳥圖(寫眞版)	一枚	僧雪村筆山水圖(寫眞版)	一枚
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筆者不詳諸矩羅注茶半託迦二尊者畫像(木版着色摺及寫眞版)	二枚	錢江章筆山水圖(寫眞版)	一枚
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筆墨書華文神味著圖(寫真連)

筆墨書華文神味著圖(寫真連)

目次

真美大歸 卷十八 目

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日掛樓山筆墨雲泉圖(寫真連)

西山茂園筆墨雲泉圖(寫真連)

小田新野筆墨雲泉圖(寫真連)

郭鐵華山筆墨雲泉圖(寫真連)

田晴林竹田筆墨雲泉圖(寫真連)

臨共醉一筆墨雲泉圖(寫真連)

德林吳華筆墨雲泉圖(寫真連)

圓山楓樓筆墨雲泉圖(寫真連)

英一翫筆墨雲泉圖(寫真連)

魏寶華山水圖(寫真連)

精武華山水圖(寫真連)

魏玉華山水圖(寫真連)

瀛雲翁華山水圖(寫真連)

魏復聯華筆墨雲泉圖(寫真連)

魏復聯華筆墨雲泉圖(寫真連)

林貞華山水圖(寫真連)

魏復聯華筆墨雲泉圖(寫真連)

魏復聯華筆墨雲泉圖(寫真連)

王三華山水圖(寫真連)

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SELECTED RELICS OF JAPANESE ART.

Vol. XVIII.

CONTENTS.

I. Chrysanthemums (collotype)	By Naonobu Kanô.
II. Flowers and Birds (collotype)	By Gantai.
III. The Seacoast at Wakanoura (collotype)	By Raishô Nakashima.
IV. Bronze Images of Buddha and Bodhisattva Made in China During the Time of the Six Minor Dynasties (collotype).....	Artist Unknown.
V. Giyin Sôjô (collotype)..	Artist Unknown.
VI. Clay Image of Virudhaka and Virupakusa;—two plates (collotypes).....	Artist Unknown.
VII. Maṇḍala of Abhidharma Kośa Sāstra (collotype)	Artist Unknown.
VIII. Nakula and Cula Panthaka (collotype and wood-cut)	Artist Unknown.
IX. Prince Shôtoku (collotype).....	Artist Unknown.
X. Avalokiteśvara Bodhisattva (collotype)..	Said to be by Wu Tao-tze (Chinese).
XI. The Ten Regions of the Universe;—three plates (collotypes)..	Said to be by Hirotaoka Kôsê.
XII. Landscape (collotype).....	Said to be by Ma Kuei (Chinese).
XIII. Brama-Deva and Yama-Deva;—two plates (collotypes)	Said to be by Takakané Takashima.
XIV. Arhats (wood-cut).	Said to be by Myôchô.
XV. Yû Wan-shan (collotype)	By Sesshû.
XVI. Fui K'ô Cutting off His Arm (collotype).....	By Sesshû.
XVII. Mañjuśrî Bodhisattva (collotype)..	By Kei-shoki.
XVIII. Landscape (collotype).....	By Wan Jen (Chinese).
XIX. Landscape (collotype).....	By Sesson.
XX. Quail Among Flowers;—two plates (collotypes).	By Tai Chin (Chinese).
XXI. Peacock (collotype).....	Said to be by Lin Liang (Chinese).
XXII. Landscape (collotype).....	By Sansetsu Kanô.
XXIII. Vimalakirti, Mañjuśrî, and Samantabhadra;—three plates (collotypes).....	By Tannyû Kanô.
XXIV. Landscape (collotype).....	By Hsiao Yun-ts'ung (Chinese).
XXV. Landscape (collotype).....	By Ch'ien Kung Chang (Chinese).
XXVI. Landscape (collotype).....	By Hsü Yu (Chinese).
XXVII. Landscape (collotype).....	By Kung Hsien (Chinese).
XXVIII. Luxuriance and Elegance (wood-cut).	By Ichô Hanabusa.
XXIX. A Mighty Pine-tree: Puppies;—two plates (collotype and wood-cut)	By Ôkyo Maruyama.
XXX. Yôrô Waterfall (collotype).....	By Goshu Matsumura.
XXXI. Fisherman, Fu-tai, Shepherd-boy, Deer;—two plates (collotypes).....	By Hôitsu Sakai.
XXXII. Playing the Flute under Kiri-trees (collotype).....	By Chikuden Tanomura.
XXXIII. Bamboo-Grove Along a Valley (collotype).	By Kwasan Watanabé.
XXXIV. Fukurokuju;—two plates (collotypes)..	By Kaisen Ota.
XXXV. A Shady Valley in Early Summer (collotype).....	By Hôyen Nishiyama.
XXXVI. A Spring in a Pine-Forest (collotype).	By Taizan Hiné.

SELECTED RELICS OF JAPANESE ART.

Vol. XVII.

CONTENTS.

I.	<i>Chrysanthemums</i> (colotype)	By Ninomiya Kinsai
II.	<i>Flowers and Birds</i> (colotype)	By Guntai
III.	<i>The Scenery at Wakanohe</i> (colotype)	By Kinsai Nakashima
IV.	<i>Bronze Images of Buddha and Bodhisattva Made in China During the Time of the Six Minor Dynasties</i> (colotype)	Artist Unknown
V.	<i>Giza Sajo</i> (colotype)	Artist Unknown
VI.	<i>Clay Image of Virudhaka and Viruphaka;—two plates</i> (colotype)	Artist Unknown
VII.	<i>Mandala of Abhidharma Kosa Sista</i> (colotype)	Artist Unknown
VIII.	<i>Nakula and Gula Pandaka</i> (colotype and wood-cut)	Artist Unknown
IX.	<i>Prince Shōtoku</i> (colotype)	Artist Unknown
X.	<i>Avatāristava Bodhisattva</i> (colotype)	Said to be by Hsiao Tso-tse (Chinese)
XI.	<i>The Ten Regions of the Universe;—three plates</i> (colotype)	Said to be by Hsiao-tse Kōshō
XII.	<i>Landscape</i> (colotype)	Said to be by Ma Kwei (Chinese)
XIII.	<i>Brahma-Deva and Yama-Deva;—two plates</i> (colotype)	Said to be by Takanami Takanami
XIV.	<i>Adams</i> (wood-cut)	Said to be by Hsiao-tse
XV.	<i>Yu Wan-shan</i> (colotype)	By Sesshō
XVI.	<i>Fai K'o Cutting off His Arm</i> (colotype)	By Sesshō
XVII.	<i>Majin Bodhisattva</i> (colotype)	By Kō-shōkō
XVIII.	<i>Landscape</i> (colotype)	By Hsiao Tso-tse (Chinese)
XIX.	<i>Landscape</i> (colotype)	By Sesshō
XX.	<i>Quail Among Flowers;—two plates</i> (colotype)	By Tai Chin (Chinese)
XXI.	<i>Peacock</i> (colotype)	Said to be by Lin Liang (Chinese)
XXII.	<i>Landscape</i> (colotype)	By Sesshō Kinsai
XXIII.	<i>Vimalakirti, Majin, and Samantabhadra;—three plates</i> (colotype)	By Tansu Kinsai
XXIV.	<i>Landscape</i> (colotype)	By Hsiao Tso-tse (Chinese)
XXV.	<i>Landscape</i> (colotype)	By Chien Kung Ching (Chinese)
XXVI.	<i>Landscape</i> (colotype)	By Hsiao Tso-tse (Chinese)
XXVII.	<i>Landscape</i> (colotype)	By Kung Hsien (Chinese)
XXVIII.	<i>Luxuriance and Elegance</i> (wood-cut)	By Ichō Hanabusa
XXIX.	<i>A Mighty Pine-tree; Poppies;—two plates</i> (colotype and wood-cut)	By Ōkyō Munyama
XXX.	<i>Yōrō Wazetaki</i> (colotype)	By Goshin Matsunuma
XXXI.	<i>Fisherman, Fu-tai, Shepherd-boy;—two plates</i> (colotype)	By Hōken Sakai
XXXII.	<i>Playing the Flute under Kiri-trees</i> (colotype)	By Chikuden Tanomura
XXXIII.	<i>Bamboo-Grove Along a Valley</i> (colotype)	By Kawanishi Watanabe
XXXIV.	<i>Fukurojiri;—two plates</i> (colotype)	By Katsun Ōta
XXXV.	<i>A Shady Valley in Early Summer</i> (colotype)	By Hōken Watanabe
XXXVI.	<i>A Spring in a Pine-Forest</i> (colotype)	By Tansu Hōta

二條離宮御襖

菊花圖紙本金地着色

狩野尚信筆

(竪六尺五寸五分横二枚竪六尺七寸)

二條離宮のこど及び黒書院に於ける尚信筆濫熈及び櫻花圖のこどは第十二冊及び第十三冊に述べたり、茲に掲ぐる菊花圖も亦黒書院菊之間の御襖畫にして、同じく尚信の寫せるもの、布局超絶、設彩鮮麗にして、よく裝飾美の本質を發揮せり

CHRYSANTHEMUMS.

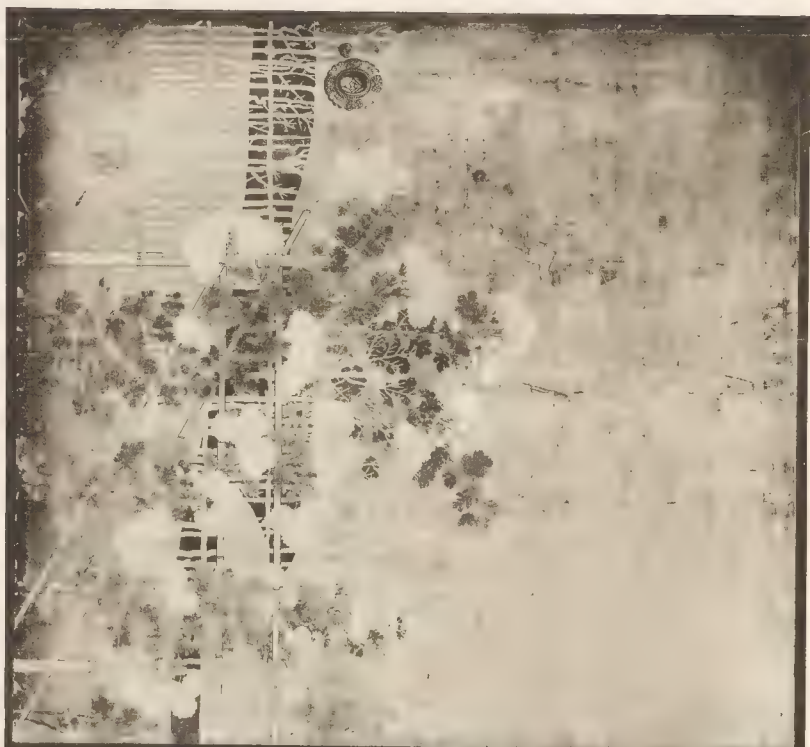
PICTURES ON TWO *FUSUMA* (SLIDING WALL-PANELS) IN
THE NIJÔ DETACHED PALACE, KYÔTO,

(In colours on g. li. paper, height 6 feet 6¼ inches, breadth (across the two panels) 6 feet 7¾ inches.)

BY NAONOBU KANÔ.

(COLLOTYPE.)

We have spoken, in the 12th and 13th volumes, about the Nijô Detached Palace, the Wet Heron and the Cherry-blossoms by this same artist, Naonobu, in the Kuro-sho in of the Palace. The chrysanthemums here shown are painted on the wall panels of the Kiku-no ma (Chrysanthemum Chamber) of the apartment, and were, like the pictures just referred to, executed by Naonobu. The composition is very remarkable and the colouring is extremely delicate, and these facts cause us to feel that the artist was especially clever in designs for decorative purposes.





京都御所皇后宮御襖

花鳥圖紙本金砂子地着色

岸信筆

(竪五尺九寸一分横四尺一丈二尺)

京都御所皇后宮御襖のごと及び同御殿
内岸信筆駒迎圖御襖のごとは既に第十
四冊に掲記せり茲に出す花鳥圖も亦同
しく同御殿の御襖畫にして岸信の老筆
に係れり描寫精妙にして傳影亦妍麗禽
鳥の如きは飛止動靜おのづから天然の
眞を發揮して生氣溢るゝを覺う藝に出
せる駒迎圖等と共に岸信一代の傑作と
稱すべきものなり

FLOWERS AND BIRDS.

FROM TWO *FUSUMA* (SLIDING WALL-PANELS) OF THE EMPRESS'
APARTMENTS IN THE IMPERIAL PALACE, KYÔTO.

(Coloured on gold-stipples ground, 5 feet 10 $\frac{1}{2}$ inches by 12 feet 1 $\frac{1}{2}$ inches.)

BY GANTAI.

(COLLOTYPE.)

We have already given, in the 14th volume of this series, some description of the Empress' apartments in the Kyôto Imperial Palace, and of the pictures on the same kind as those previously mentioned and came from the hand of the artist when he was well along in years. The drawing is minute and the colouring remarkable the attitude of every bird, whether flying or at rest, is most natural and full of action. These pictures, as well as that called "Welcoming the Horse," which has been already given, must be classed among the masterpieces of Gantai and the artist's life.

其の第一、

其の第二、

其の第三、

其の第四、

其の第五、

其の第六、

其の第七、

其の第八、

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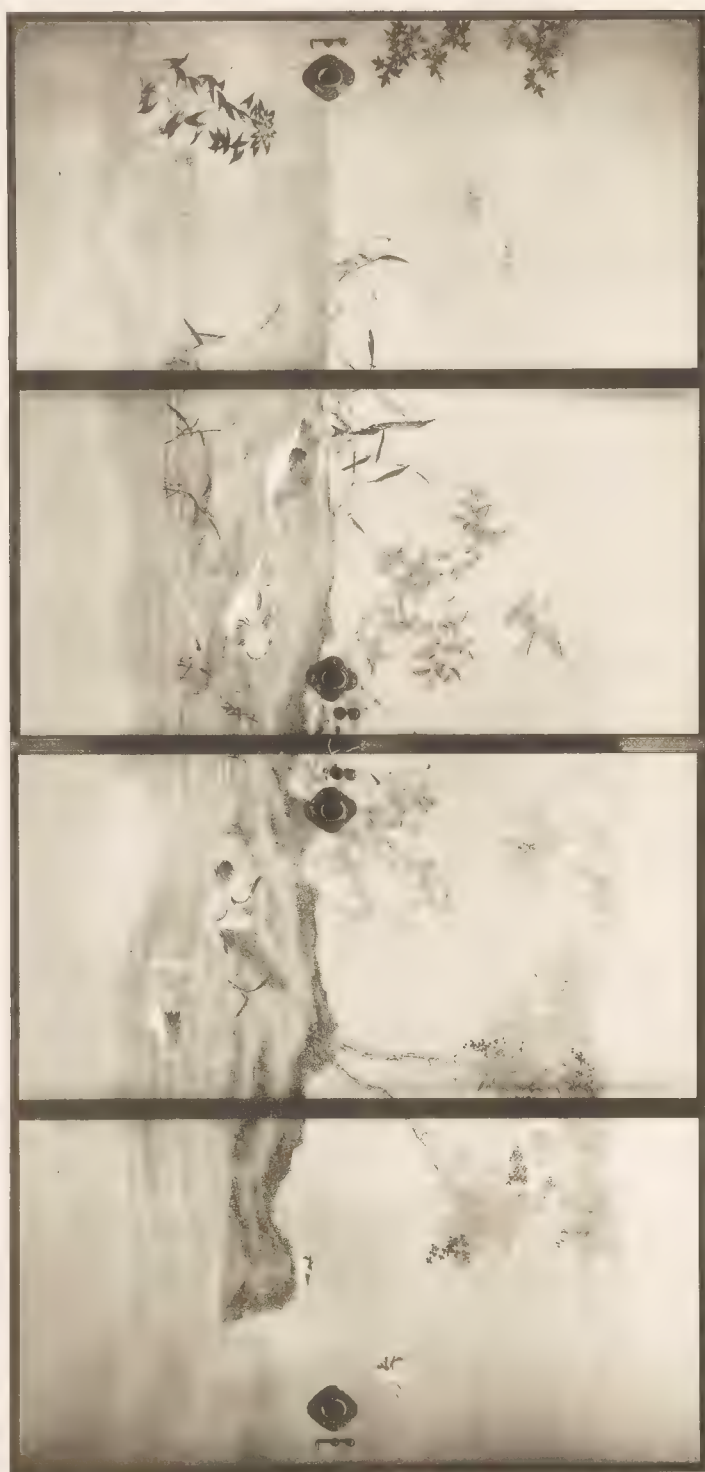
其の第十六、

其の第十七、

其の第十八、

其の第十九、

其の第二十、





京都御所御常御殿御模

和歌浦圖(紙本墨畫)

中島來章筆

(竪六尺二寸横三枚腰九尺六寸六分)

中島來章字は子巖神通堂と號す近江大津の人にして京都に住せり渡邊南岳應舉の門人を師とし後直ちに應舉に倣ふ曾て華頂宮より富貴長命の印を賜はれり明治九年或は曰ふ四年秋歿す絃に掲ぐるは安政二年御遊營の時命を拜して畫ける所其の畫風を觀るに多少岸原兩家の影響を蒙れるが如きものありと雖も清麗明淨一種の趣致あり亦近古の一名手たるを失はず

THE SEACOAST AT WAKANOURA.
FROM THE THREE FUSUMA (SLIDING WALL-PANELS)
OF TSUNÉ-GOTEN, IMPERIAL PALACE, KYÔTO.

(Monochrome on paper, 6 feet 4 inches by 9 feet 8 inches.)

BY RAISHÔ NAKASHIMA.

(COLLOTYPE.)

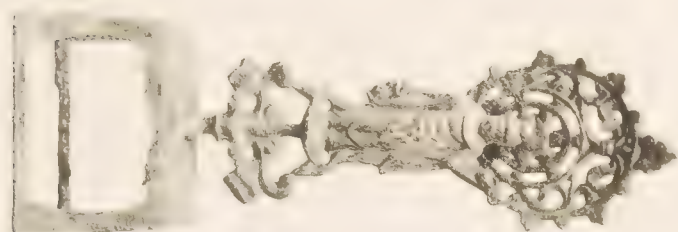
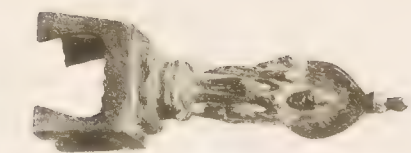
Raishô Nakashima, pseudonym Shikei, was otherwise called Jinzûdô. He was a native of Ôtsu city, Ômi province, but lived in Kyôto. He studied painting under Nangaku Watanabé, a pupil of Ôkyo and for that reason he was always striving to imitate the style of Ôkyo's painting. He was honoured with the gift of a seal containing the ideographs, 富貴長命, from the Imperial Prince of Kwachô. He died in the 9th year of Meiji (1876), or some say in the 4th year of the present era. The picture here reproduced was done in the 2nd year of Ansei (1855), when the palace was rebuilt. Although the artist was evidently influenced by the two schools, Kishi and Hara, as we see by the technique of this picture, yet we must admit that it displays great, lofty taste of cleanliness and beauty, which proves that the artist was a master of Fine Arts in modern times.

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義淵僧正木像 作者不詳

身長三尺

大和國岡寺藏

僧義淵俗姓は市住氏大和の人なり天智天皇の御代に出家して僧と爲り元興寺の智鳳に擧びて法相の宗匠たり文武天皇の大寶二年僧正に任ぜられ神龜五年十月寂す門下極めて多く玄昉行基良辨等奈良朝の龍象は殆ど皆義淵の弟子なり本品は即ち其の肖像にして義淵の開創せし岡寺に傳はれり我が國肖像彫刻中の最古作の一にして寂後久しからずして凡そ天平年代に成れるものならむ兩手に如意を把りて端坐せる姿態衣褶の彫法と共に極めて宜しく面貌の特相は必ずや義淵に酷似したるものなるべし

GIYIN SÔJÔ.

(Wooden statue, 3 feet in height.)

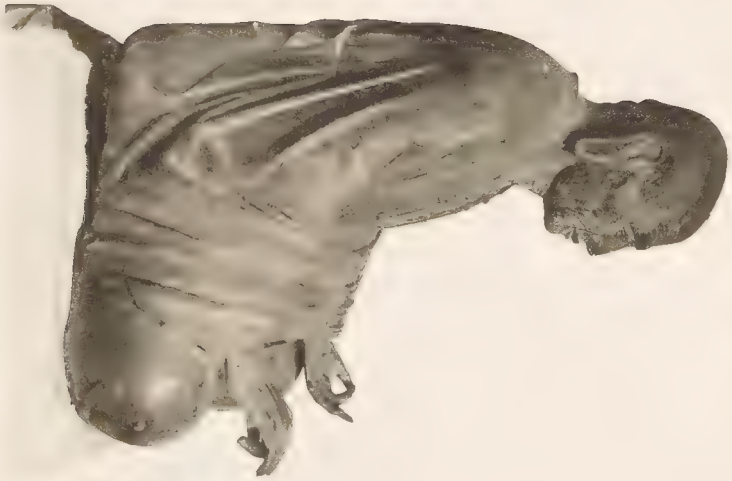
ARTIST UNKNOWN

OWNED BY THE TEMPLE, OKADERA, YAMATO PROVINCE.

(COLLOTYPE)

The priest Giyin was born in the Ichiko family of Yamato province, and was ordained in the reign of Emperor Tenchi. After learning the Buddhist doctrine from Chihô, a priest of Gangôji, he became a master of the Hossô sect. In the 3rd year of Taiho, he was advanced to the rank of Sôjô. He died in the 10th month of the 5th year of Shunki (728). His disciples were many; among them, Gembô, Gyôgi, and Rôben, were the most eminent. Indeed, the famous priest of the Nara era mostly came from among Giyin's disciples. The statue representing him is preserved in the temple, Okadera, which was founded and built by him. Artistically it is very remarkable among our wood carvings, for it is one of the oldest representing a human being, and was made not long after the priest's death, about the Tempyô period. The pose of the seated figure, holding in the hands a baton, and the folds of the robes are very natural and successful. We suppose that the peculiar countenance was intended to be an actual portrait of Giyin himself.

一、
 二、
 三、
 四、
 五、
 六、
 七、
 八、
 九、
 十、



增長天及廣目天塑像

作者不詳

(各身長二尺四寸五分)

大和國 法相宗大本山法隆寺藏

增長天及び廣目天の事は第一冊戒壇院
四天王の説明に見るべし此の像は法隆
寺四天王中の二體にして製作の手法様
式設色の文様等頗る戒壇院四天王に酷
似せり蓋し亦奈良朝の遺品なるべし

VIRUDHAKA AND VIRUPHAKUSA.

(Clay statues; each, height 3 feet 5 $\frac{1}{4}$ inches including the demon pedestal.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HÔRYŪJI, YAMATO.

(COLLOTYPES.)

We have told about these two deities when we reproduced the figures of the four Deva kings in Kaidan-in, Volume I. These images are two of the four statues of the Deva kings preserved in Hôryûji. The workmanship and the scheme of colouring resemble very closely those of Kaidan-in. We suspect these may have been produced during the Nara era.

一、 凡、 諸、 君、 之、 爲、 國、 家、 之、 事、 務、 者、 必、 須、 先、 明、 其、 理、 之、 然、 而、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、
 二、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、
 三、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、
 四、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、
 五、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、
 六、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、
 七、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、
 八、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、
 九、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、
 十、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、 理、 之、 明、 不、 可、 不、 有、 其、 方、 法、 也、

THE BOOKS AND PAPERS

OF
 THE
 LATE
 MR. J. H. B.

1810

The following is a list of the books and papers
 which have been deposited in the Library of the
 British Museum, from the collection of the
 late Mr. J. H. B.

1810





俱舍曼荼羅圖(絹本着色) 筆者不詳

(型五尺四寸一分横五尺八寸一分)

奈良 華嚴宗大本山東大寺藏

俱舍曼荼羅は教主釋迦及び文殊普賢の二菩薩迎駕阿難迦多演
尼子迦多演那(舍利弗)目連の六弟子を首めとして俱舍宗の先德
世友尊者提婆設摩阿羅漢世親菩薩及び衆賢論師を圍し加ふる
に梵天帝釋及び四天王を以てしたるものなり此の圖の東大寺
に存するは即ち同寺の俱舍の本處たりしを以てなり雷風頗る
高古梵天帝釋の如きは戒壇堂佛龕扇繪の趣を存し諸比丘の如
きは興福寺乾漆十大弟子像に似たる所あり憶ふに本圖は仁和
寛平の際より密教の極盛に懸せられて南都佛教の否運に傾く
前王朝の盛代弘仁乃至貞觀の交相宗に龍象の輩出せし頃の製
作ならむか

MAṆḌALA OF ABHIDHARMA KOSA SÂSTRA.

(Kakemono, coloured on silk; 5 feet 4 inches by 5 feet 9 inches.)

ARTIST UNKNOWN

OWNED BY THE TEMPLE, TÔDAIJI, NARA.

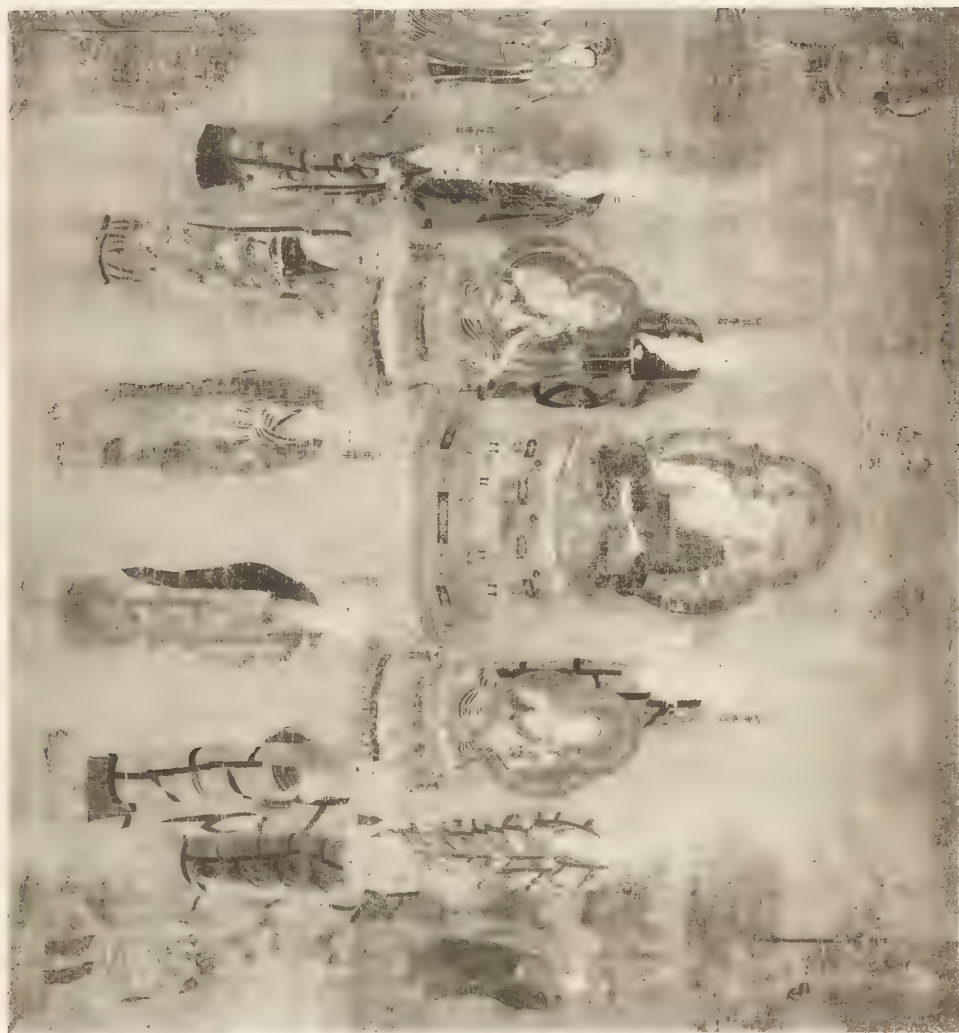
(COLLOTYPE.)

This Maṇḍala includes the images of the great teacher, Śākyamuni, the two Bodhisattva, Mañjuśrī and Samantabhadra, the Six disciples of Kāśyapa, Ananda, Kātyāyanīputra, Kātyāyana, Śāriputra, Maudgalyāyana, and patriarchs of the doctrine of this Scripture, Vasumitra Deva-Sarman, Vasubandhu and Saṅghabhadra, adding more images of the Devas of Brahmā and Indra, and four Deva Rājās.

The reason the temple, Tōdaiji, possesses this Maṇḍala is explained by the fact that it is the headquarters of the sect devoted to this doctrine. The character of the picture is very noble and antique. The figures of Brahmā and Indra resemble the style of the pictures on the folding-doors of the portable shrine at Kaidandō, while the representation of all the figures also resembles that of the dried lacquer statues of the ten great disciples, preserved at Kōfukuji. We think this picture must have been produced somewhere about the time of the Kōnin and Jōgwan periods (810 to 876), the prosperous time of our Sovereigns, when the followers of this doctrine were very numerous, and before the decline of the Buddhism of the Southern Capital, or Nara, because of the rising influence of esoteric Buddhism which replaced this doctrine totally in the Ninnō and Kwampō periods (16th century).

金具、銅、鐵、木、竹、瓦、石、土、布、紙、漆、油、藥、食、器、用、具、

此詩見於《詩經》卷之六，其文曰：



諾矩羅、注荼半託迦二尊者畫像

(絹本着色)

筆者不詳

十六幅中の二幅

(各縦三尺一寸六分横一尺七寸二分)

近江國天台宗來迎寺藏

十六羅漢のことは既に屢前冊に述べたり茲に出すものは錢舜舉(支那宋末の人)第四冊蓮花圖の説明を看よの筆と傳へらるゝ十六幅中の二幅にして古來頗る有名なものなり然れども色紙形に施せる花鳥の文様及び書跡に徴するも到底支那人の手に成れるものにあらず更に其書を精鑒するに人物及び樹木の描法の如き毫も未だ李龍眠一派の影響を受けたる風趣を帯べるを見ず思ふに是れ藤原時代に於ける名人の手に出でたるものなるべし全鉢の布圖亦頗る普通の羅漢畫に異りて一種高雅の趣致線上に在る此種の畫中最も珍貴すべき一名蹟なり

NAKULA AND CULA PANTHAKA.

(Two Arhats of a set of sixteen, in colours on silk; each 3 feet 1 3/4 inches by 1 foot 8 1/4 inches.)

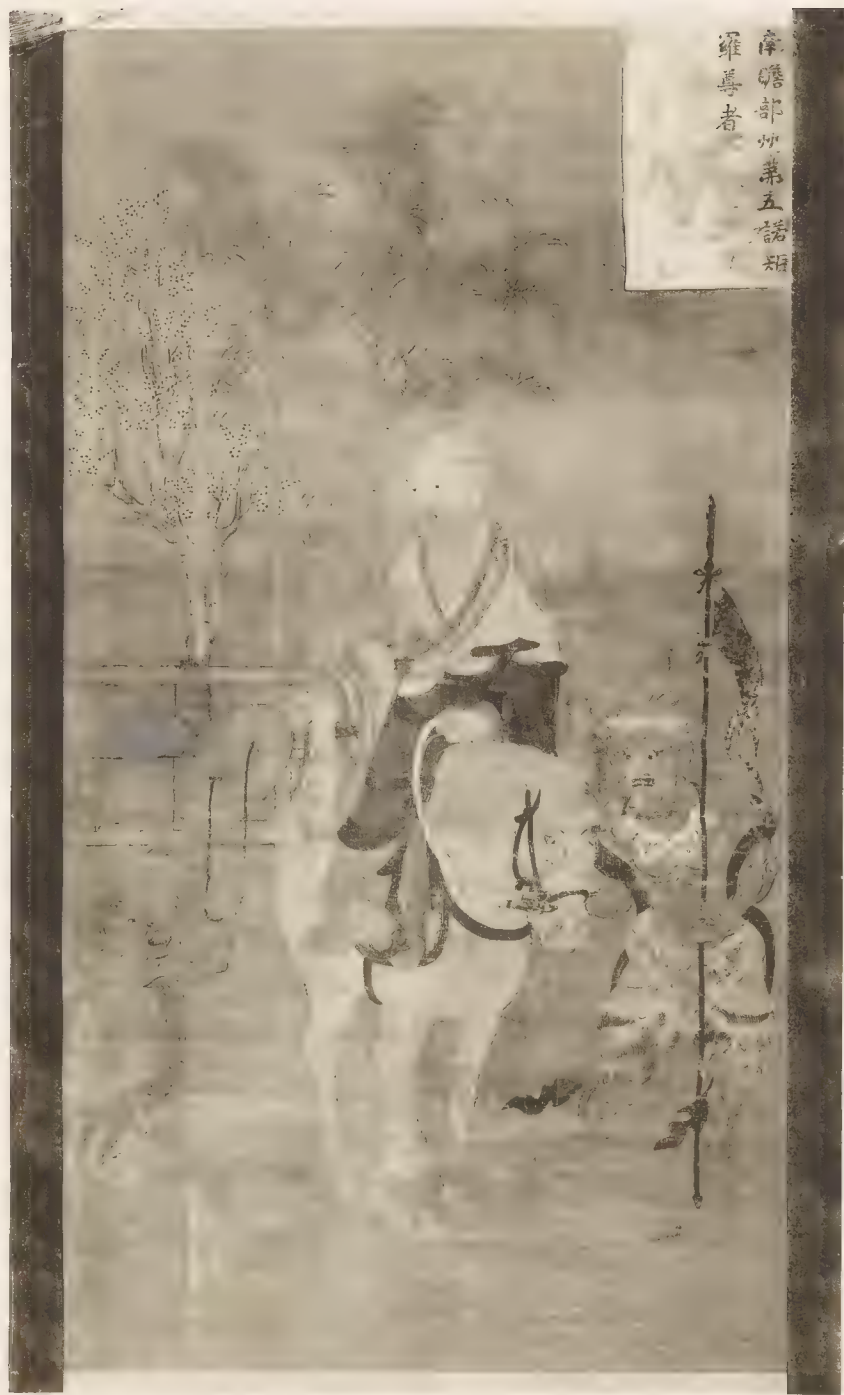
ARTIST UNKNOWN.

OWNED BY THE TEMPLE, RAIKÔJI, ÔMI PROVINCE.

(WOOD-CUT AND COLLOTYPE.)

We have referred to the Sixteen Arhats several times. The pictures here reproduced, are chosen from sixteen alleged to have been painted by Ch'ien Shun-chou (an artist who lived towards the close of the Sung dynasty, see pictures of Lotus Flowers in the 4th volume of this series). These latter are renowned pictures from olden times, but upon carefully examining the colouring of the figures and flowers and birds, given on upper part of each of the *kakemono*, as well as the calligraphy, we find the present ones to be quite different from Chinese productions. and in the treatment of the figures and the trees, we think they do not evince any trace of influence from Li Lung min and others. We suspect these pictures were executed by an expert of the Fujiwara era. The composition is somewhat different from the ordinary Arhat pictures, yet it shows high taste. We concur in the opinion that these are to be considered first-class Arhat paintings of their kind.

摩訶般若波羅蜜
羅尊者





持軸山第十六注恭
半說迦尊者



聖徳太子畫像(絹本着色) 筆者不詳

縦三尺八寸横二尺八寸二分

播磨國鶴林寺藏

聖徳太子の御像は既に唐之を掲げたり本圖亦
其の一異本とす太子袈裟を纏ひ香爐を把りて
立ち二童子經篋と如意を奉じて之に侍し添ふ
るに二天を以てす描法饒雅にして書相頗る古
意あり憶ふに第十三冊に掲げたる天台高祖及
び聖徳太子畫像と製作の年代略大差なく恐ら
くは鎌倉時代初葉の遺作なるべし

PRINCE SHÔTOKU.

(*Kashimono*, in colours on silk; 3 feet 9 $\frac{1}{4}$ inches by 2 feet 9 $\frac{1}{4}$ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KWAKURINJI, HARIMA PROVINCE.

(COLLOTYPE.)

We have frequently introduced Prince Shôtoku to our readers. The picture here gives in another portrait, and represents him as carrying an incense-burner and wearing the robe called *kesa*. He is accompanied by two acolytes, holding, respectively, a scripture case and a ceremonial baton. The figures of two Devas are added. The character of the brushwork is very soft and the figures are antique in style. We suppose this will be a production of the beginning of the Kamakura era, and of about the same time as the picture of an Eminent Priest of the Tendai Sect and Prince Shôtoku, which was given in the 13th volume.



觀自在菩薩圖(絹本着色)

傳支那唐朝吳道子筆

(竪五尺六寸五分横二尺四寸一寸)

京都臨濟宗大本山大徳寺藏

本圖は佛説高王白衣觀音經偽經に依りて書ける白衣觀音の圖なり同經に曰はく海中涌出普陀山觀音菩薩在其間三根紫竹爲伴侶一枝楊柳洒塵凡鸚鵡銜花來供養龍女獻寶寶千般脚踏蓮花千朵現手持楊柳度衆生と圖相全く之に合へり右方下隅の童子は即ち善財にして同經にも見えたる五十三參善財知識の一相なり此の圖傳へて吳道子の筆と爲せり其の藍本は縱令支那宋元に出でたるなるべしと雖も畫は正に日本作にして而も其の畫風より察すれば鎌倉時代に屬するものゝ如し精密巧麗一種の特色を具へたる名品とす

AVALOKITEŚVARA BODHISATTVA.

(*Kakemono*, coloured on silk; 5 feet 10 inches by 3 feet 6 inches.)

SAID TO BE BY WU TAO-TZE (TANG DYNASTY, CHINA).

OWNED BY THE TEMPLE, DAITOKUJI, KYŌTO.

(COLLOTYPE.)

This picture represents Avalokiteśvara in white robes and follows the tradition given in the *Pāṇḍaravāsini-Avalokiteśvara-Bodhisattva-Sūtra* (a false Buddhist sūtra). The pertinent text runs as follows. "The mountain, Potalaka, sprang forth from the midst of the ocean and Avalokiteśvara stays on that mountain, along with the three purple bamboos and a willow-tree that stand beside him to shield him from the dust. A parrot descends with a flower in its beak and offers it; the serpent lady also presents jewels to the number of many thousands. He stands on lotus flowers that grow luxuriantly, thousands of them, and in his hand he holds a branch of willow as a sign of his desire to give salvation to living beings." The composition of the picture coincides with this narrative. In the lower left-hand corner is seen a youth, *Shan Tsai*, who is connected with the following statement: "To this place comes the youth, *Shan Tsai* for the fifty-third time." The picture is alleged to have been painted by Wu Tao-tze, but we see that it is clearly a Japanese production, although the model undoubtedly was taken a picture of Sung or Yuan dynasty, China; and, upon examining it closely, we are led to think that it belongs among the productions of the Kamakura period, for it has their special style of minute and remarkable colouring.

興國外傳卷之四





十界圖(絹本着色) 傳巨勢弘高筆

第一 畜生道禽獸殘害圖(竪五尺一寸三分横二尺二寸四分)

第二 天道歡樂園(竪横同前)

第三 天道歡樂園の一部分

近江國 天台宗 來迎寺藏

來迎寺寶藏の十界圖は都べて十五領あり十界圖と稱すと雖も四聖界佛界菩薩界聲聞界緣覺界を圖きて天道人界阿修羅畜生餓鬼地獄の六道あるのみ傳へ云ふ此の畫は圓融天皇永觀二年惠心僧都の畫かしむる所元三十幅ありしが四聖界十五幅は元龜の兵火に失せたりとされど此の寺の緣起には六道輪相と記したれば初めより六道十五幅にて全きものなりしやも知るべからず十五幅とは地獄界五幅閻魔王決斷罪科輕重圖等活地獄救生罪報圖黑繩地獄偷盜等罪報圖衆合地獄邪淫等罪報圖無間地獄四重五逆罪報圖餓鬼道飢渴苦圖一幅畜生道禽獸殘害圖一幅阿修羅道常論圖一幅人間界六幅人道九相圖生老病死四苦相圖生別死別風火水不慮難關山海空市無常相圖殺父業因念佛功圖念佛證據圖天道歡樂園一幅是れなり筆者は初め惠心僧都と傳稱せしが後巨勢弘高の筆と云ふ然れども全體必ずしも一人の手に成れるに非ざるべきことは茲に掲げたる二幅の中にて畜生圖と天道圖との樹木の畫風の相異に徴することを得べきのみならず之を繪卷物の畫風に比して考ふれば本品は恐らくは鎌倉時代初葉の製作なるべく先に第十三冊に掲げたる十界圖等と大なる年代の隔歴なからむ弘高の事は第十四冊延年舞圖の説明を參看すべし

THE TEN REGIONS OF THE UNIVERSE.

(*Kakemono*, coloured on silk; each 5 feet 1 $\frac{3}{4}$ inches by 2 feet 3 inches.)

SAID TO BE BY HIROTAKA KOSÉ.

OWNED BY THE TEMPLE, RAIKÔJI, ÔMI PROVINCE.

(COLLOTYPES.)

1. Birds, beasts, and insects destroying each other, in the region of brutes.
2. Luxury in the region of Devas or gods.
3. A portion of the luxury in the region of gods.

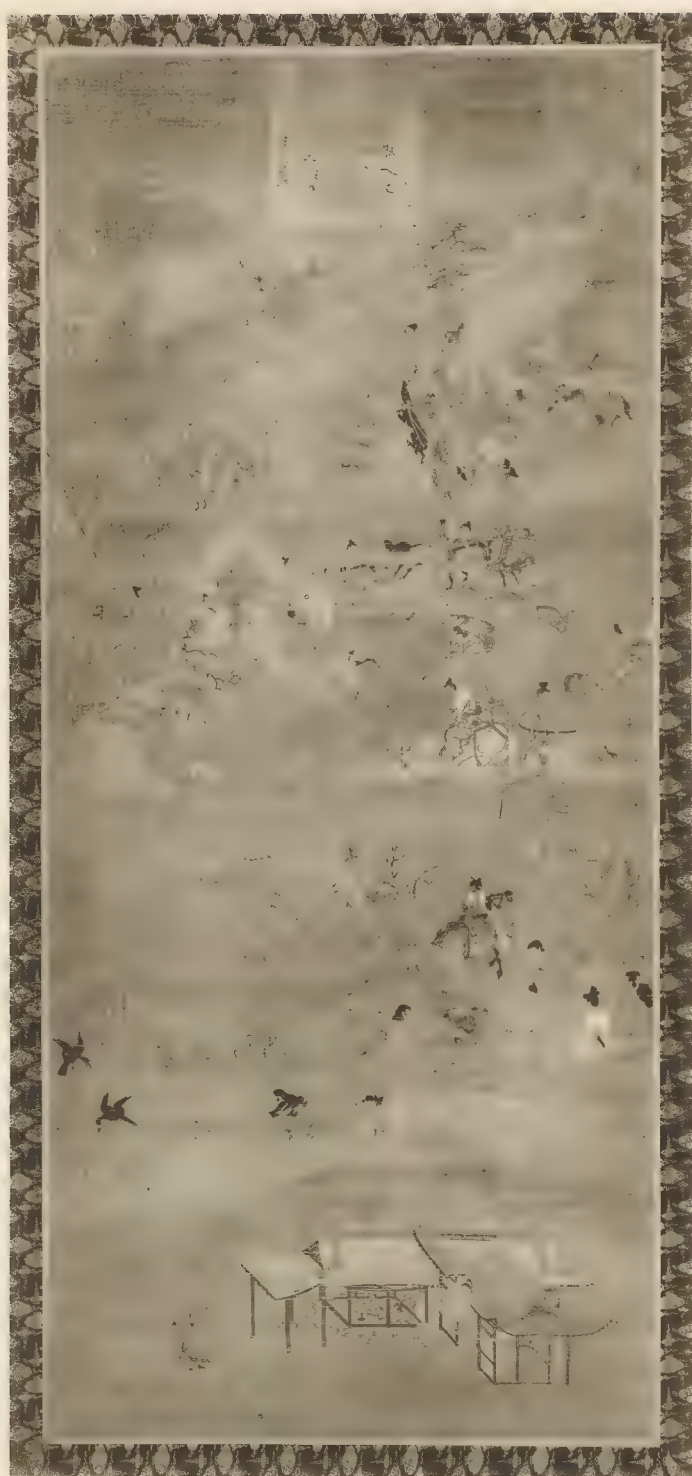
The so-called pictures of the ten regions, consist of fifteen *kakemono*, and although the name is what it is, yet they embrace, in fact, only the six lower regions, of the gods, of men, of titans, of beasts, of ravenous demons, and hell; while they lack the four divine regions of Buddhas, of Bodhisattvas, of Sravakas, and of Pratyeka Buddhas. Now, according to tradition, it is said that these pictures were done at the request of Yeshin Sôzu, in the 2nd year of Eikwan (984), in the reign of Emperor En'nyû, and originally comprised thirty; the fifteen, which represented the four enlightened regions, were destroyed by fire in the civil war of the Genki period (1570-2). Yet, in the historical description of the temple, it is said of the pictures: "the pictorial representations of Six paths or regions," which seems to indicate clearly that only the six inferior regions were depicted in fifteen *kakemono* from the beginning. These fifteen are as follows; the region of Naraka, or hell, in five; first, Yama king inflicting heavy or light punishment on the dead, according to the character of their offences; second, punishment in Sanjiva hell for the crime of death or murder; third, punishment in Kalasutra hell for stealing and robbery; fourth, punishment in Sainghata hell for adultery; fifth, punishment in Avichi hell for the four outrageous crimes: for the region of ravenous demons, there is but one, representing the awful pangs of hunger and thirst: for the region of beasts, there is one, representing the common destruction of birds, beasts, and insects; for the region of Asura or titans, there is one, representing the habitual fighting and wounding among that class of beings; for the region of men, there are six; representing first, the nine stages of man; second, the four pains of birth, decay, sickness, and death; third, departing from relatives and friends, either at death or while still living, and calamity by storm, fire, or deluge; fourth, being in a transient or changing condition, as in a mirage on land or sea; fifth, the merit of pronouncing the name of Buddha, efficacious even for a person who has murdered his father; sixth, testifying to the merit of repeating the sacred name of Buddha. For the region of the gods there is one, depicting luxury.

It was believed by people in ancient times that Yeshin Sôzu himself painted these pictures; but in modern times they have come to be looked on as the work of Hirotaka Kosé. But it is manifest that they were not all done by one and the same artist, as anyone can see from the difference between the two forms of treatment followed in representing beasts and gods, and especially in the pictorial representation of trees. If we compare the brushwork of this group of *kakemono* with that seen in picture-rolls, we are led to suppose that this set of pictures belongs, perhaps, to the beginning of the Kamakura era, and that there is not much difference in date between them and the "Ten Regions," given in Volume XIII. For information about the artist, Hirotaka Kosé, the reader is referred to the text accompanying the picture of the "Ennen Dance," in Volume XIV.

三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

春 一 丁亥 一 錄 古同 學 止 只 一 廿 三 分 計 二 只 二 廿 四 分

斗野門日本齋
柳川也山高筆







山水圖(絹本墨畫) 傳宋朝馬遠筆

(竪八寸五分横一尺一寸二分)

侯爵黒田長成君藏

馬遠の畫は先に第九冊に山水圖第十三冊に
林和靖圖第十五冊に山水圖を掲げたり本圖
を以て之を前三者の頗る銳辣なる筆意に比
ぶるに渾厚樸雅較し情趣を異にして本品の寧
ろ勝れるを認む馬遠の遺作と傳稱せらるゝ
ものゝ中本品の如きは即ち其の尤なるもの
なり

LANDSCAPE.

(*Kōkemono*, monochrome on silk; 9 inches by 1 foot 1 $\frac{1}{2}$ inches.)

SAID TO BE BY MA KUEI (SUNG DYNASTY, CHINA).

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

From among pictures by Ma Kuei, we have presented our readers with reproductions of a landscape, in the ninth volume; the portrait of Lin Hai-ching, in the thirteenth volume; and another landscape, in the fifteenth volume. Upon comparing this picture with those already given, we find this to be rather superior in its rich taste, moderation, and elegance; the other three seeming to have been sketched with somewhat rough brushwork. We may, therefore, see that this work is the most successful of the extant pictures alleged to be Ma Kuei's productions.

轉米 [轉米] 轉米



梵天及焰摩天畫像(絹本着色)

傳 高階隆兼筆

(番 墨 四 尺 九 寸 八 分 横 一 尺 八 寸 一 分)

近 江 國 天 台 宗 來 迎 寺 藏

梵天の事は第三冊焰摩天の事は第十二冊に之を説き、隆兼は第二冊に石山寺緣起第五冊等に春日驗記を出だして既に之を紹介せり本圖は亦十二天畫像中の各一幀にして傳へて隆兼の筆と稱す其の圖樣及び描法の様式を見るに先に第二冊に掲げたる神護寺の宅摩勝賀筆十二天圖に酷似せり然れども宋風を祖述したりと傳へらるゝ勝賀の畫としては事ろ第六冊所載の東寺十二天圖の信すべきに如かざるを思へば此の種の畫風は宅摩派の尙未だ宋風に化せざる頃の様式を傳へたるものにして而も同一畫風なる神護寺の十二天よりも本圖の年代較新なるを觀て本圖は其の系統の鎌倉時代中葉以後の作に係るものなるべきを想はるゝと共に年曆は凡そ隆兼頃の物と爲して大差なからむ

BRAMA-DEVA AND YAMA-DEVA.

"Two of the twelve *kakemono*, in colours on silk; each 4 feet 11 1/2 inches by 1 foot 9 1/4 inches.)

SAID TO BE BY TAKAKANÉ TAKASHINA.

OWNED BY THE TEMPLE, RAIKÔJI, ÔMI PROVINCE.

(COLLOTYPES.)

We have given some account of Brahma-deva in Volume III. and of Yama-deva in Volume XVII. Of the artist Takakané, we have spoken in Volume II., in connection with a pictorial history of the temple, Ishiyamadera; and in Volume V. with the history of Kasuga deity. The two figures represented in these *kakemono* are taken from a set of twelve Devas which tradition says were painted by the artist, Takakané. After carefully examining the character of the composition and the brushwork, we find a certain resemblance to the figures of the Twelve Devas by Shôga Takuma, owned by Jingoji, and which were reproduced in Volume II. As for the work of Shôga Takuma, we may safely rely upon the figures of the Twelve Devas, belonging to the temple, Tôji, which were reproduced in Volume VI., since it is said that he had been much influenced by his study of Sung pictures; this makes us judge that the present pictures belong to the time before the introduction of the Sung style of picture into the Takuma school. Moreover, these were probably executed later than the Twelve Devas of Jingoji, although there is a close resemblance, and we come to the conclusion that we may fix the date a little after the middle of the Kamakura era, and that they were done by some artist of that school. From this point of view, we do not find any reason to contradict the tradition which attributes them to Takakané.









阿羅漢圖絹本着色 傳僧明兆筆

竪五尺六寸五分横二尺九寸四分

京都臨濟宗大本山東福寺藏

茲に出すものは古來兆殿司の筆と傳へて有名なる五百羅漢圖五十幅(内三幅缺)中の一にして、第一冊にも既に其一幅を掲載せり、曩にも記せるが如く、人物、家屋、樹石等の結構布置の巧妙なる、落筆傳影の卓拔なる、明兆が模範とせる支那名匠の妙品を凌駕するの概あり、故に本書を以て或は明兆の作にあらずして宋朝若くは元代の大家の作ならんと稱する者あり、兎に角、本書は支那及び本朝の羅漢畫中の白眉と稱すべきものなり

ARHATS.

(*Kakemono*, coloured on silk; 5 feet 7 $\frac{3}{4}$ inches by 2 feet 11 inches.)

SAID TO BE BY MYÔCHÔ.

OWNED BY THE TEMPLE, TÔFUKUJI, KYÔTO.

(WOOD-CUT.)

The picture of Arhats, here reproduced, is one of a set of fifty *kakemono*, representing 500 Arhats, famous in our Art history, and concerning which there is a tradition that they were painted by Myôchô or Chô Densu in olden times (three of the *kakemono* are lost). In the 1st volume of this series we have already given one picture of the set, and, as we stated at that time, the figures, houses, trees, and rocks are well conceived and distributed in a skilful manner, while the excellent brushwork and delicate colouring make us think it superior to the productions of the eminent Chinese artists to whose work Myôchô was endeavoring to approach. For these reasons, some critics attribute these pictures to a Chinese master of the Sung or Yuan dynasty. Let that be as it may, we can endorse the opinion that they are most excellent among Arhat pictures, either in China or in our own country.





育王山圖(紙本淡彩) 僧雪舟筆

(竪三尺三寸七分横一尺四寸六分)

男爵 三井八郎右衛門君藏

育王山は徑山と共に支那に於ける禪宗の名刹にして、繪奘宏壯當時に冠たりと云ふ。本圖は其舊款によりて見るに恐らくは雪舟が明に在りしとき其眞景を寫して便船に託し之を我が慈観院に送れるものなるべし。果して然らば雪舟五十五六歳の作にして其落筆雪舟の他の畫蹟に於て見るが如く強健ならざるは偶以て其歸朝以前の作なることを證するに足れり。其布局秀拔、渲染高逸、羅に出だせる東福寺眞景圖と共に推して雙壁と稱すべきものなり。

YÜ WAN SHAN.

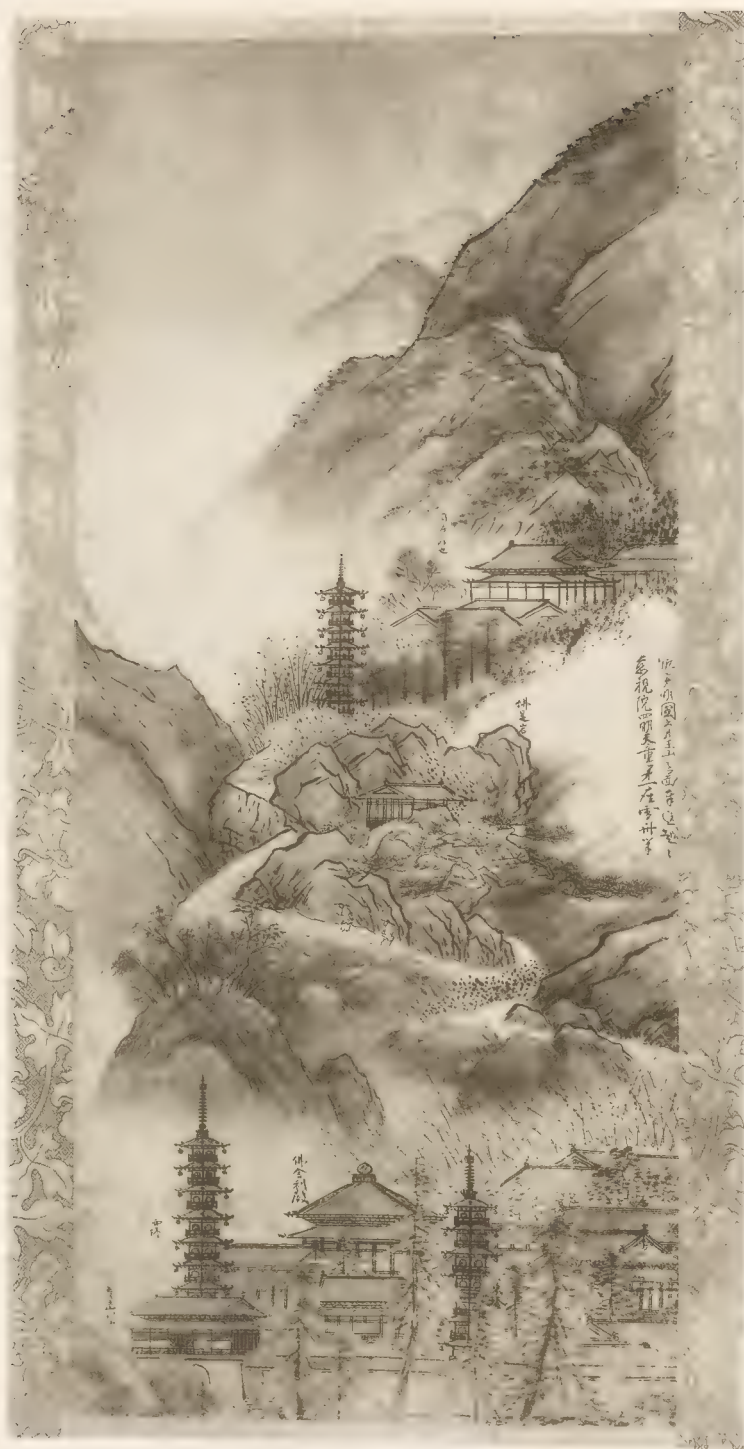
(*Kakemono*, slightly coloured on paper; 3 feet 4 inches by 1 foot 6 inches)

BY SESHÛ.

OWNED BY BARON HACHIROVEMON MITSUI, TOKYO.

(COLLOTYPE)

The temple, Yü Wan Shan, as well as that known as Ching Shan, was very famous among followers of the Zen sect in China. If we draw a correct inference from the remarks written on this picture, we think it was painted by Sesshû while he was in China, and that it was sent to the temple, Jishi-in, by some merchant vessel coming to our country. The brushwork is not very forcible, when we compare it with other productions by this artist, and this fact would tend to prove that it was executed before Sesshû's return to his native country, and when he had not yet reached the maturity of his art. The excellent arrangement of details and the refined taste of the tone of the India-ink, are quite as good as we see in the picture of the temple, Tôfukuji, which we reproduced in Vol. XXI of this series: this tends to confirm our statements.



惠可斷臂圖(紙本墨畫) 僧雪舟筆

竪六寸六分横三尺七寸五分

尾張國 齋年寺藏

支那禪宗の第二祖惠可其の師達磨に參し徹骨雪中に立もて教を請ひ尙小徳輕心の以て眞乘を冀求するに足らざることを誨へられ左臂を斷ちて精進の心切なるを示す此の事傳へて禪宗の佳話好箇の一題目たり本圖は雪舟遺作中著名の一傑作とす人物の描法稍素樸に過ぐど雖も其の心機の況出は則ち之に依りて見るべきのみならず石脈皴法に至りては殆ど至妙を極めて古今に獨步せり雪舟七十七歳明應五年の老筆とす

FUI K'Ō CUTTING OFF HIS ARM.

(*Kōkamon*, monochrome on paper; 6 feet 7 inches by 3 feet 9 inches.)

BY SESSHŪ.

OWNED BY THE TEMPLE, SAINENJI, OWARI PROVINCE.

(COLLOTYPE.)

When Fui K'ō (the second patriarch of the Zen sect in China) displayed his ardent desire to receive the instruction of his teacher, Bodhi Dharma, by standing overnight in the snow, that teacher would not permit him to be taught the doctrine, for he suspected Fui K'ō would not be worthy of it and would not be patient in practicing it. Then the disciple, to show his fortitude and patience, cut off his left arm. This episode is a familiar legend with the Zen sect. The picture here reproduced, depicting the scene, is a renowned masterpiece among Sesshū's productions. Although the figure of the person is rather rough and plain in drawing, yet we must acknowledge the sincerity of this man's will. The way of treating the rocks and their fissures, is most excellent and can scarcely be rivalled by another artist, whether of ancient or of modern time. The picture came from the old, trained hand of Sesshū in the 5th year of the Meiwa period (1768), when he was in the seventy-seventh year of his age.

一、清 國を以て主と爲して萬國に覇を
 争はんとす。環視して 身。この條を牙殺す
 罪に其の心は、其出で固き之の如く。又見るへ
 者。其の 國を以て主と爲して萬國に覇を争は
 んとす。環視して 身。この條を牙殺す
 罪に其の心は、其出で固き之の如く。又見るへ
 者。其の 國を以て主と爲して萬國に覇を争は
 んとす。環視して 身。この條を牙殺す

卷六 六卷附三 凡四十五條

惠風閣習園錄木墨品 附書後

1. *Introduction*

OWNED BY THE TEMPLE SWINEHILL OILFIELD PRODUCE.



心明太子摩訶衍由舟經三才圖

文殊師利菩薩圖(紙本墨畫)

僧祥啓筆

(高三尺横一尺二寸)

東京片野邑平君藏

祥啓は既に屢之を紹介し文殊の事も先に既に説明せり本圖無款なりと雖も人物の相貌衣褶の描法より其の墨致に至るまで、祥啓の遺品たること毫も疑ひなき一佳作なり

MANJUSRI BODHISATTVA.

(Kakemono, monochrome on paper; 3 feet by 1 foot 2 1/2 inches.)

BY KEI-SHOKI.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE)

We have already mentioned the priest Kei-shoki and Manjushri. Although this picture has no sign of the artist's own name, we can easily prove it to be Kei-shoki's successful work by the countenance, the sweep of the robes, and the technique.



山水圖紙本墨畫 僧雪村筆

竪一尺二寸八分横三尺二寸五分

京都臨濟宗金地院藏

雪村天文頃即ち西暦第十六世紀の
 末の傳及び其作品は本書第三冊以
 下既に屢之を掲載せり、茲に出すも
 の亦雪村の筆とす、甚だ苦心經營の
 作にはあらざれども筆致渾厚、潑墨
 滋潤にして瀾幅一點の匠氣なきと
 ころ、流石に一代の大家たる雪村が
 祖傳の墨戲に成れるを知るに足る
 べし

LANDSCAPE.

(*Kakemono*, monochrome on paper; 1 foot 10 inches by 3 feet 4 inches.)

BY SESSON.

OWNED BY THE TEMPLE, KONCHI-IN, KYÔTO.

(COLLOTYPE.)

The life and productions of Sesson (middle of the 16th century) have been alluded to several times since the 3rd volume of this series. The picture here reproduced was also executed by him. Although we think it was not executed with the full intensity of his energy, yet the free brushwork and the rich tone of the India-ink fill every part of the canvas, and are very regular and simple. This makes us think that the picture was done when the artist found a little leisure after a service of meditation upon the mysteries of the Zen doctrine. It was done by this renowned, great priest whose success in the Fine Arts was as great as that of his ecclesiastical work.

京師藏書家金瓶詞話

望一只，廿八食，耐三只，二廿正食。

山水圖(潞本墨畫) 曾雲林筆

AD207A.T

702232 Y8

(COLLOTYPE)
OWNED BY THE TEMPLE, KOZUHI IN, KYOTO.

... upon the mystery of the Zen
... whose success in the film
... that the picture was
... every part of the
... and very
... the two brothers and the
... though we think it was
... me in this scene
... (a number of the 19th)



草花群鶉圖雙幅(絹本着色)

支那明朝戴進筆

(各幅二尺一寸八分横一尺四寸四分)

男爵三井八郎右衛門君藏

戴進のことは第十三冊、松亭齋壽圖の說明中之を述べたり、茲に掲ぐる雙幅は亦戴進の傑作にして、甲は草花の烈風に吹かるゝ處群鶉の飛翔するを寫し、乙は雨後の花鳥を圖したるものにして、落筆精到毫鋒勁拔、傳彩亦妍麗、天眞の妙を發揮して餘蘊なし、明朝花鳥畫中優品の一なりと稱すべし

QUAIL AMONG FLOWERS.

(A pair of pictures, in colours on silk, each 3 feet 2 3/4 inches by 1 foot 6 1/2 inches.)

BY TAI CHIN (MING DYNASTY CHINA).

OWNED BY BARON HACHIROVEMON MITSUI, TOKYO.

(COLLOTYPES.)

We have described Tai Chin in connection with his picture "Toasting Oka Another's Health," in the 13th volume. The pair of *kokon no* here reproduced, will be admitted to be masterpieces by this artist: the first one represents the flight of a covey of quail and foliage and flowers blown by a strong wind; the second shows the flowers and the same kind of birds after the rain has ceased. The brushwork is carried out delicately, each stroke is forcible and the colouring is remarkable. To sum up in a few words, these canvases depict the bright and pleasant side of a natural scene. We think they must be given a place among the first class flower and bird pictures of the Ming dynasty, China.

と書きたる

此等諸君の如き中絶品といふは
昔時本邦に於ての最も珍貴なる
或るものなり。諸君が如き種
なるものを採集し、その種を
此の種に知はるゝと、種々の
種は、本邦の種に比して、
のを中絶する種に比して、
最良のものと云ふべきに
異な

此等諸君の如き中絶品といふは

昔時本邦に於ての最も珍貴なる

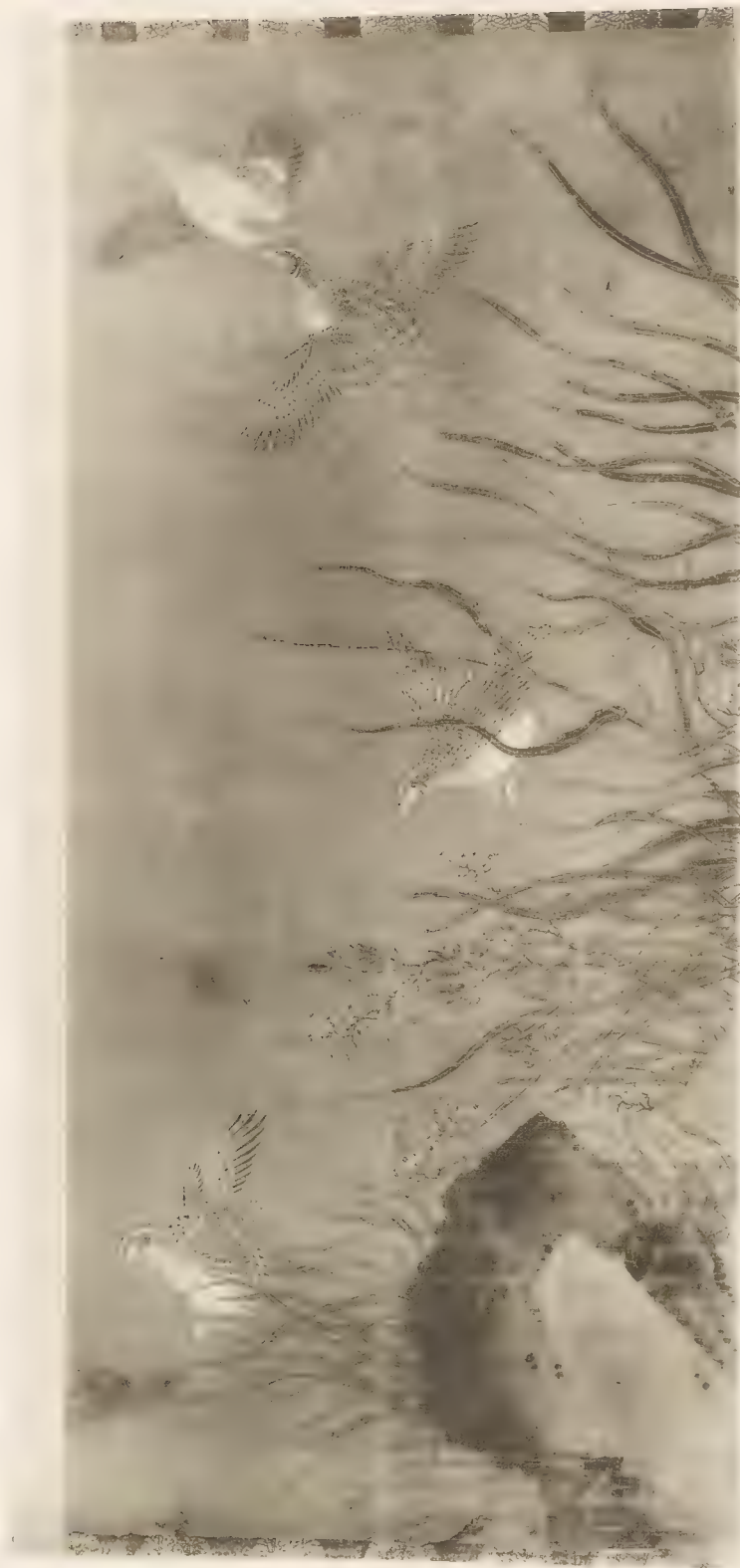
或るものなり

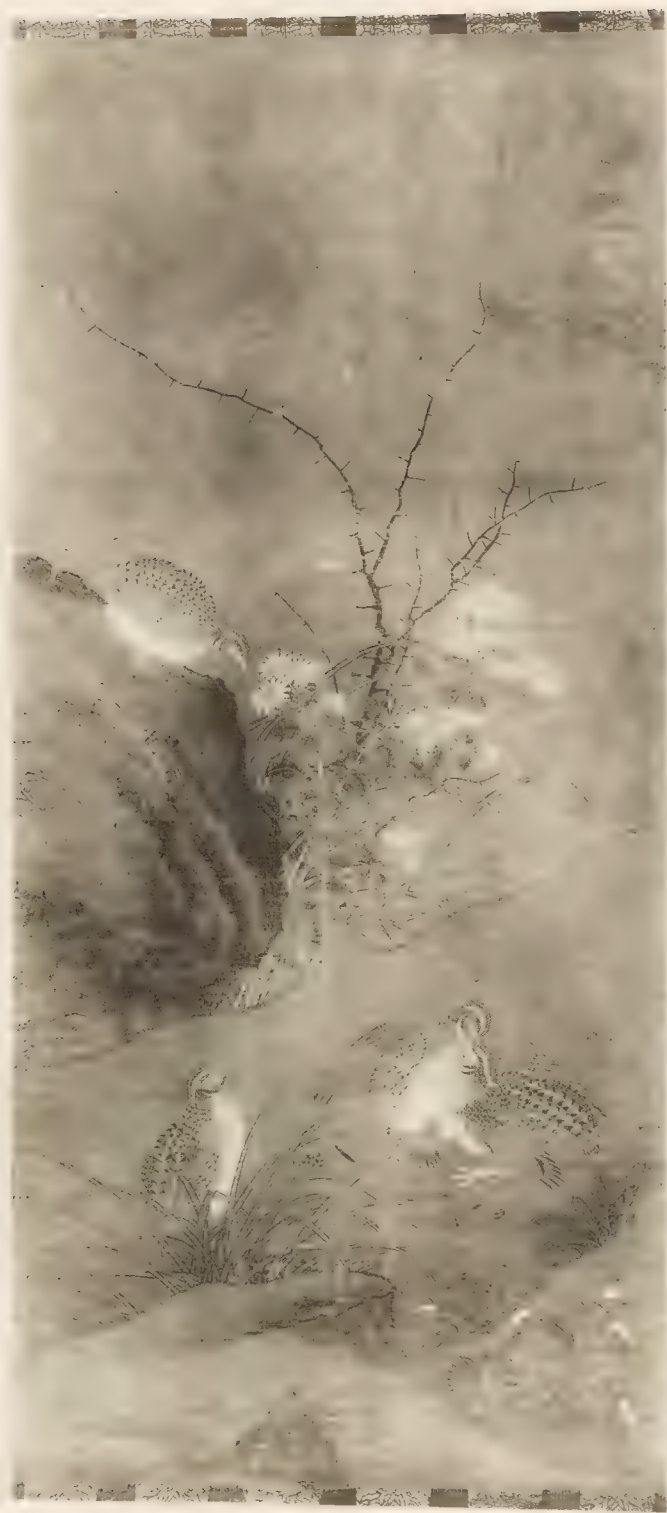
草部諸君の如き中絶品といふは

GUATEMALA

BY THE HON. CHIEF OF THE
DEPARTMENT OF AGRICULTURE
(COMPTROLLER)

The following is a list of the
plants which have been
found in the State of
Guatemala, Central America.
The list is arranged in
alphabetical order of the
names of the plants, and
includes the names of the
plants in Spanish, English,
and French.





孔雀圖(絹本 墨畫)

傳支那明朝林良筆

(竪五尺六寸三分横二尺一寸六分)

京都臨濟宗高臺寺藏

林良字は以善廣東の人なり書を以て内廷に供奉す着色の花鳥翎毛を書けば極めて精麗なれども版刻の書の如くにして生意なし之に反して水墨の禽鳥樹木を書けば筆勢極めて遒勁にして草體の書の如く又能く俗氣を脱せりと云ふ其の蹟多く我が國に傳存す本圖の如きは即ち其の一佳品なり勁拔の筆墨縱横自在真に傳記の言ふ所に合へるを見る宜なり有明一代の能手と稱せらるゝや

PEACOCK.

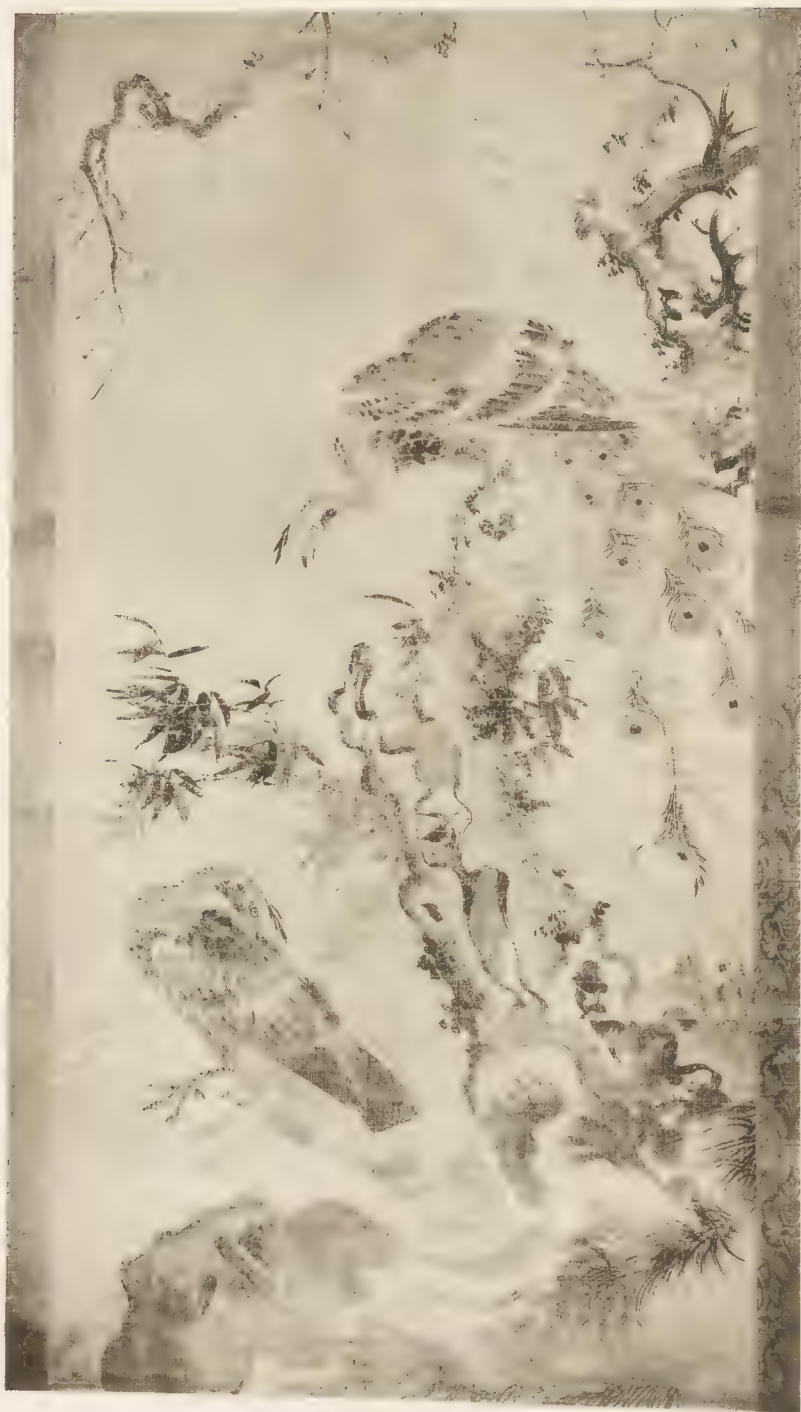
(*Kindomura*, monochrome on silk; 5 feet 7½ inches by 2 feet 2 inches.)

SAID TO BE BY LIN LIANG, MING DYNASTY, CHINA

OWNED BY THE TEMPLE, SHÔKOKUJI, KYÔTO.

(COLLOTYPE.)

Lin Liang, pseudonym I-shan, was a native of Kwang-tung, and became a professional artist of the Imperial Household. He could paint pictures of flowers and birds in colours, but such things were not as lifelike as were some printed sketches; yet on the contrary, in his thin ink pictures of birds or trees, the touch of his brush was very forcible, like the running hand of some eminent calligraphist, and quite free from low taste or objectionable style of painting. His works have been handed down in Japan in no small numbers, and among those to be found here, this is an excellent specimen; the brushwork displays remarkable taste, just as tradition informs us. We see many reasons for his being called one of the most eminent hands at this kind of painting.



山水圖卷(紙本水墨)

支那明朝王仁筆

縦九寸二分横九尺六寸

尾張國小鈴谷 盛田久左衛門君藏

王得仁、名は仁、字を以て行はる、正統頃の人
なり、本圖は其の遺品中の一佳作にして、巧
密消麗、江山の變化を曲盡す亦得易からざ
る能乎なり

LANDSCAPE.

(Picture-roll, monochrome on paper; 11 inches by 8 feet 8 $\frac{1}{2}$ inches.)

BY WAN JEN, MING DYNASTY, CHINA.

OWNED BY MR. KYŪZAYEMON MORITA,
OWARI PROVINCE.

(COLLOTYPE.)

Wan Tei-jen's real name was Jen, but he was widely known by his pseudonym, Wan Tei-jen. He was a man who lived during the time of Cheng T'ung period (1436-1499). This picture is an excellent example of his productions and depicts rivers and mountains in a great variety of phases, with a minute, clear touch of the brush. He must be admitted to have been a successful artist in this kind of picture.

山本

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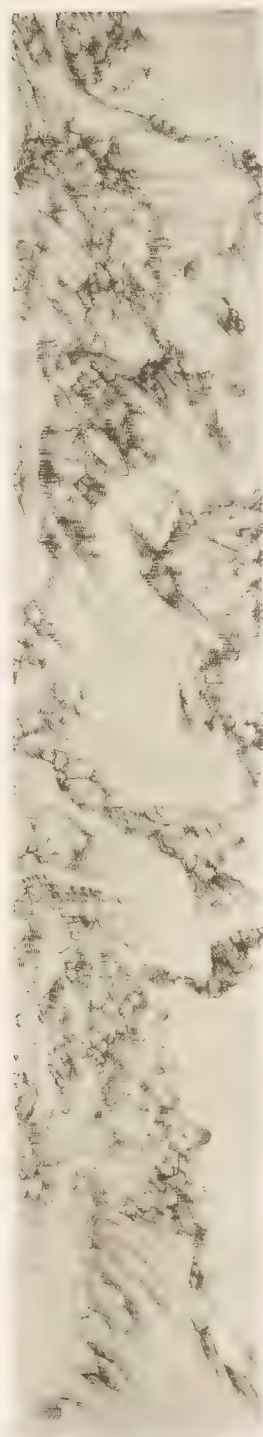
山本

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盤谷圖(紙本水墨)

狩野山雪筆

(竪一尺五寸横四尺六分)

男爵 郷純造君藏

山雪の作は既に第八第九冊等に出だせり、茲に又其の一傑作を掲ぐ、山雪由來波浪に巧みなり然れども本圖の如く精妙なるもの多からず奇峭の山巖と相映帶して妙趣殆ど錯視すべからざるの概ありと稱すべし

LANDSCAPE.

(Kakemono, monochrome on paper; 1 foot $\frac{3}{4}$ inch by 4 feet $\frac{3}{4}$ inch.)

BY SANSETSU KANÔ.

OWNED BY BARON JUNZÔ GÔ, TOKYO.

(COLLOTYPE.)

Works by Sansetsu have already been given in the 7th and 9th volumes, and this is another masterpiece by him. He was very skilful in sketching waves, but in this picture his ability is shown in the highest degree. The waves tossing against the scattered rocks, make a singular contrast, that inspires deep sentiment.



維摩文殊普賢圖三幅對

(絹本着色) 狩野探幽筆

(全幅三尺二寸八分横一尺三寸八分)

近江國 天台宗 來迎寺藏

探幽の畫は既に屢之を掲げ維摩文殊普賢の事も亦前に見えたり本圖は探幽の法眼時代に於ける一逸品にして殊に中幅の畫法老蒼の用筆別に一種の特效あり左右幅の流麗なる描法と對映し又畫題人物の命意に應じて弄びたる變化の味を賞すべきなり

VIMALAKĪRTĪ, MAÑJUŚRĪ, AND SAMANTABHADRA.

(A set of three *hakemono*, coloured on silk; each 3 feet 3 $\frac{1}{2}$ inches by 1 foot 4 $\frac{1}{2}$ inches.)

BY TANNYŪ KANŌ,

OWNED BY THE TEMPLE, RAIKŌJI, ŌMI PROVINCE.

(COLLOTYPES.)

We have frequently reproduced pictures by Tannyū and we have also mentioned Vimalakīrti and Mañjuśrī. These are excellent works produced during the time that the artist was called by the honorary title Hōgen. The middle one, which represents the saint in well-trained and plain brushwork, is well designed in pleasing contrast with the two side ones, which are executed in a very remarkable and bright manner. The personage shown here are well-drawn, in a good method that is full of the taste of variety.







山水畫卷(紙本淡彩)

支那清朝蕭雲從筆

(全九寸一分全長四尺一寸)

尺張國小鈴谷 盛田久左衛門君藏

蕭雲從字は尺木無閑道人と號す當塗の人明
末崇禎十二年明經に擧げられて仕へず書を
善くし山水は倪黃の法を得又沈石田に類す
而も別に一家の風を成せり本書は其の遺作
中の一作品にして清初順治十二年に畫く所
其の清雅の技法を觀るに宜し我が大雅堂斯
の人の書を學びて終に日本南宗の開山と爲
る其の墨を惜める畫風の概此の種の趣より
來れるを想ふに足れり

LANDSCAPE.

Picture-roll, slightly coloured on paper, 20 $\frac{3}{8}$ inches by 4 feet 2 $\frac{1}{4}$ inches)

BY HSIAO YUN-TS'UNG, CHING DYNASTY, CHINA.

OWNED BY MR. KYŪZAYEMON MORITA, OWARI PROVINCE.

(COLLOTYPE.)

Hsiao Yun ts'ung, pseudonym Ch'ih-mu, and otherwise called Wu-men Tao-jen, was a native of Ch'ang-t'u. Although he was appointed a Doctor of Moral Classics, he refused the honour. He was good at pictures, in which art he followed the methods of I and Huang, and created his own style somewhat resembling that of Chen Hsueh t'ien. This is an excellent specimen of his extant works, and dates from the 12th year of Shun chih (beginning of the present dynasty). We see in this picture the plain yet noble style of the productions of Tai-gadō, for the latter artist studied the manner of Yan ts'ung and became the founder of the Southern school of pictures in our country. The plain taste displayed in the light wielding of the brush of Tai-gadō came from the example of this kind of picture; in the canvas we have here reproduced, we may readily trace that influence.

[illegible]

山水圖(絹本着色)

支那清朝 錢江章筆

(竪六尺七寸、横三尺一寸二分)

子爵 島尾 光君藏

錢江章は清朝の諸畫傳に未だ之を見ず、今此の畫を觀るに筆致僅かに明の浙派の餘風を帶び、且つ其の圖法尙頗る明畫に似たる所あり、憶ふに清初の一名手ならむ、布局山容より樹法石皴に至るまで、一家勁巧の典型老熟の妙域に至り、之を藍田叔王石谷等に比するも敢て遜色なし、南宗畫中有數の佳品とす

LANDSCAPE.

(*Kakemono*, coloured on silk; 6 feet 8 $\frac{1}{4}$ inches by 3 feet 1 $\frac{1}{2}$ inches.)

BY CH'EN KUNG CHANG, CHING DYNASTY, CHINA.

OWNED BY VISCOUNT HIKARU TORIO, TOKYO.

{COLLOTYPE}

We do not find the name of Ch'ien Kung Chang in the Art books of the Ching dynasty. No, when we examine this picture, we see traces of some influence from the Che Chiang School of the Ming dynasty, and hence the general composition of the picture resembles those of Ming. For this reason, we suspect the artist must have been a successful one in the beginning of the present dynasty. The touch of a well-trained hand is seen in the composition of the canvas, in the form of the mountains, and in the brushwork of the trees and rocks, which approaches that of Lan T'ien-hsu and Wan Shih-ku; therefore the picture is to be classed among the excellent works of the Northern Sung artists.



山水圖(絹本墨畫)

支那清朝許友筆

(竪五尺五寸一分横一尺四寸二分)

京都桑名織城君藏

許友又の名は友用字は有介一に介壽に作る、
臨香と號す閩の福州の人王彥先生の子なり、
其の畫其の詩の如く蒼楚にして風致あり、
毫も煙花の氣なし好みて小竹を畫き柔枝嫩
葉何れも姿態の妙に臻り枯木寒鴉蒼涼の景
を寫すや逼視すべからざる絶趣ありしと云
ふ本圖に觀るも亦其筆墨蒼楚の妙を掬すべ
きなり

LANDSCAPE.

(Kakemono, monochrome on paper; 5 feet 6 inches by 1 foot 5 inches.)

BY HSÜ YU (PRESENT DYNASTY, CHINA).

OWNED BY MR. TETSUJÔ KUWANA, KYÔTO.

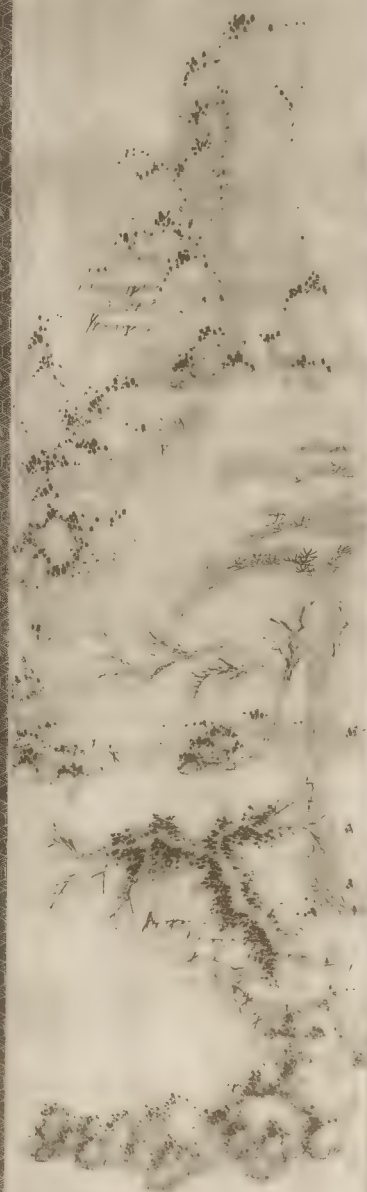
(COLLOTYPE.)

Hsü Yu, known also as Yu Mei, used the pseudonym, Yu Chieh (or Chieh Shou), and had still another name, Pu Hsiang. He was a native of Foochow, in Min (Fukien) and a son of Wan Chai, a learned man. The style of his pictures will be indicated when we say that they are full of plain taste, as were his poems, but do not evince any cloudy, gloomy shade. He was particularly fond of painting pictures of small bamboos, and of representing the gentle figures of young foliage and tender twigs. It is said that he displayed much skill in sketching the lonely effects produced by crows perched on leafless trees in winter. In the picture we have reproduced, we see the simple taste of his brushwork; something which imparts deep feeling.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

丁酉上巳
南軒詩
月友



山水圖(紙本水墨)

支那清朝龔賢筆

(竪六尺九寸二分横三尺五寸)

京都桑名織城君藏

龔賢父の名は豈賢字は半千半畝柴丈人と號す嵐山に家し金陵に流寓す人と爲り古雅を尙び詩文に巧にして香草堂集の著あり又書法を善くし書技に長じ頗る畫北苑の法を得て筆致沈厚蒼老の域に達し樊折而岑鄒諳吳宏葉欣胡造謝稚等と共に金陵の八家と推釋せらる畫蹟往々我が國に傳はれり本圖の如きは其の一佳作なり短筆の芝麻皴雨點を交へて墨氣蒼潤なるもの即ち龔賢一家の長技なりとす

LANDSCAPE.

(Kakemono, monochrome on paper, 6 feet 11 inches by 3 feet 6 inches)

BY KUNG HSIEN, CHING DYNASTY, CHINA.

OWNED BY MR. TETSUJŌ KUWANA, KYŌTO.

(COLLOTYPE.)

Kung Hsien, sometimes called Ch'in Hsien, employed the pseudonym Pan-ch'ien or Pan-mu, and was otherwise called Chai Chang-jen. He sometimes sojourned in Kuen-shan and sometimes in Chin lung (modern Nan-king). He was a man of elegant tastes and was fond of antiquities, while he was a clever writer of prose and verse. His literary compositions were collected under the title Hsia ts'ao-chi. He was skilful in calligraphy and painting; in the latter he followed the methods of Tung Pei-yuan, one of the great artists of Sung. His productions are frequently to be found in our country, and among them this, which we reproduce here, is one of the most successful. The rich tone of the India-ink in the short strokes that show the fissures in the rocks, mixed with dotting like raindrops, as a clever device, peculiar to himself.

學稼者にてもよく明さぬが、寒くてもよくとす

城と其の
洋行、
芝居、
文、

寒之新報せむ。世に一々あり。其の意を以て、



此山呼松
上方新
將生
井水
丁巳

活達風流圖卷紙本着色)

英一蝶筆

(巻九寸)

男爵野村素介君藏

英一蝶は第七第九第十二第十五冊等に於いて屢之を紹介せり茲に掲ぐる書卷は亦一蝶遺作中の一名品にして、讀居の間に成れるもの卷末に右活達風流之一巻因交友之需九月吉辰藤信香の款あり更に其の後に追記して此一巻予讀居無聊際偶弄筆者也足以自素質至施彩都出於一手今年老且勞事如此精細自以又不能焉或得既家藏諸子之一語蓋於卷尾故云爾予時正徳元年冬日北窓書英一蝶書とあり全巻四季の日待歎娛の諸態を寫して種々の變化を曲盡せり、輕妙自在の技他人の得て復た企及する所に非ざるを觀るべし、今揚弓戲の一段を掲げて全豹を推すに便す

LUXURIANCE AND ELEGANCE.

(Picture-roll coloured on paper; height 10 $\frac{1}{4}$ inches.)

BY ITCHÔ HANABUSA.

OWNED BY BARON MOTOSUKÉ NOMURA, TOKYO.

(WOOD-CUT.)

The works of this artist have been several times reproduced, in Volumes VII., IX., XIII., XV. The dainty picture here given is famous among his productions, and was done while he was in exile. At the end of the roll there is the following remark: "One roll representing the ways of luxury and elegance, was prepared at the request of one of my friends, the 9th month, Shinkô Fuji." Next to this, the following statement is added, "This picture was drawn in the leisure time of my exile; therefore it came from my hand totally, from outline of the design to the completion of the colouring, and nowadays, being well on in years and fatigued by the affairs of life, I cannot hope to prepare a picture of the minute brushwork like this; someone who had bought this picture and having it in his possession, came to me and begged me to add some statement such as this. To this I consented. The winter day, 1st year of Shôtoku. Written by Hokusô-wô Itchô Hanafusa." The whole picture-roll displays luxury, day by day during the four seasons of a year, and displays great variety. The light and easy touch, such as may be seen in this, cannot be produced by any other artist. We now give a portion of it, representing the amusement of using a light bow, and from this bit the reader may imagine the aspect of the whole roll

蕭聖賢、何之平、黃

200



巨松及狗兒圖 圓山應舉筆

巨松 紙本墨畫 幅八尺一寸 横一丈七寸五分
(狗兒 杉戸 着色紙 幅五尺五寸 五分 横五尺五寸)

東京 益田孝君藏

應舉書く所の障壁畫少からず尾張國海東郡馬島村明眼院の障壁は即ち其の一なり、今益田孝氏の有に歸して其の品川の邸内に在り、天明四年應舉五十二歳の筆とす、茲に掲ぐるは其の一部分なる床張附にして、一株の巨松枝を張りて自然の布置を爲し、中部空位を存して以て挂幅と相待ちて互に妨げざらしむ、眞に妙構なり、松竹枝葉の描法に毛りては例の逼真の妙固より評賞を費せず、杉戸に描ける狗兒、苦心の作にはあらざれども、而も亦應舉得意の畫題にして、落筆輕妙頗る珍賞に値せり

A MIGHTY PINE-TREE; PUPPIES.

(Pine tree, ink-sketch on paper; 8 feet 1 $\frac{1}{2}$ inches by 10 feet 9 inches; Puppies, coloured on a cedar door, 5 feet 6 $\frac{1}{2}$ inches by 5 feet 6 inches.)

BY ÔKYO MARUYAMA.

OWNED BY MR. TAKASHI MASUDA, TOKYO.

(COLLOTYPE AND WOOD-CUT.)

Ôkyo's paintings on a wide sheet of paper for the wall, are frequently to be seen; and this one was preserved for a while in the temple, Myôgen-in, of Owari province; but it is now owned by Mr. Masuda, and ornaments his residence at Shinagawa, Tokyo. It was a production of the 4th year of Temmei (1784), when Ôkyo was fifty-two years old. As now reproduced, it is only one portion of the backwall of the *toku-no ma*; and was originally designed with a view to convenience in that the huge pine-tree, spreading its branches far and wide, was so drawn that a space was left in the middle for hanging a *kakemono*. The treatment of the twigs of the pine and of the bamboos, is full of natural taste, as we need not reiterate here. The puppies painted on the cedar-door may appear somewhat incongruous, still we must admit that they display that light and delicate brushwork which was so customary with this genius.





養老瀧圖(絹本淡彩)

松村吳春筆

竪三尺五寸二分横一尺一寸八分

京都清水半兵衛君藏

養老瀧の故事は第十二冊田中訥言の書の條に述べ奥春の作は既に四たび之を出だせり、本圖亦其の一佳品例に依りて輕妙巧點の筆墨意出でて愈自在なる手腕を味ふに足る

YÔRÔ WATERFALL.

(*Kohensho*, slightly coloured on silk; 3 feet 6 inches by 1 foot 2 inches.)

BY GOSHUN MATSUMURA.

OWNED BY MR. HAMBEI SHIMIZU, KYÔTO.

(COLLOTYPE.)

The legend of Yôrô waterfall has been mentioned under the picture by Totsugen Tanaka, in Volume XII, and works by Goshun have been previously introduced four times. This is an excellent picture by him; everyone will appreciate his bright and minute brush-work, which was his essential habit.





漁父、布袋、牧童、春日圖（絹本及紙本）

酒井抱一筆

（各竪八寸三寸横六寸六分）

男爵岩崎彌之助君藏

茲に出すものは、抱一が元と某家の爲めに揮灑したる手鑑と題する畫帖の張込總數七十二葉中より撮寫したるものなるが此畫帖は題簽箱書どもに抱一自ら之を書し裝演の金具の如きも彼れの下圖によりて成れるものなりと云ふ、此等の畫たる抱一にありては固より經營苦心の作にあらずして輕々揮灑したる一小品に過ぎずと雖も、帖中七十二葉の多き、一々其圖樣を異にし人物あり花卉あり鳥獸あり而して或は形畫或は墨描展し去り展し來れば興趣津津として湧くが如し、今や單に此四帖に就いて見るも其落筆の輕妙洒脫なる到底凡工の企及すべき所にあらざるを知るべし

FISHERMAN, FU-TAI, SHEPHERD-BOY, DEER.

(Four pictures on silk or paper in colours; each 10 3/4 inches by 7 3/4 inches.)

BY HÔITSU SAKAI.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPES.)

The pictures here reproduced are taken from a picture-book which contains seventy-two plates, and all of them were painted by Hôitsu at the request of a certain family. The book was wholly designed and prepared by the artist; the title on the cover and box, and even the designs for the metal corners were all his original conceptions. While the pictures may not display the full maturity of Hôitsu's faculties and were painted whenever he happened to think of them from time to time, yet the entire number of pictures, seventy-two in all, display a wide variety of taste and style; sometimes there are figures, or flowers, or birds; sometimes they are coloured; sometimes in monochrome. When we have looked through the whole book and fold it away, we feel the taste of its freshness and originality to the very end. Even now, when we see but these four pictures, we readily understand that to achieve this light and charming brushwork is something which could not be hoped for by a common artist.

其舊蹟に神宮の北に國加其工の金久
 月之瀬に城あり今平澤の奥田に銀の星
 津の奥に磐石あり是より月之冷の理有
 異より入野に磐石あり此の語に無知
 を今之語に神中十二讀に事と云ふ

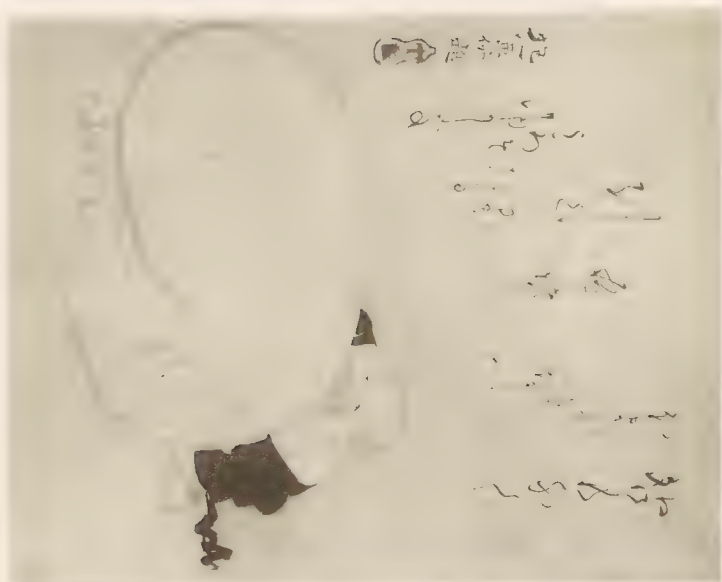
小引の「つゞく辨々」に「或る、小品に於て
 世に於て此の辨々、此のつゞくは固より辨々著心
 と爲すの年間より一廻りとの云ふを云ふ」
 辨々、白の字のつゞくは固の金月の味と
 中より辨々するものなるは此の辨々、此の辨々
 するの辨々を厭する書物に於て、十二の辨
 々に出すもの辨々、此の辨々を厭する書物に

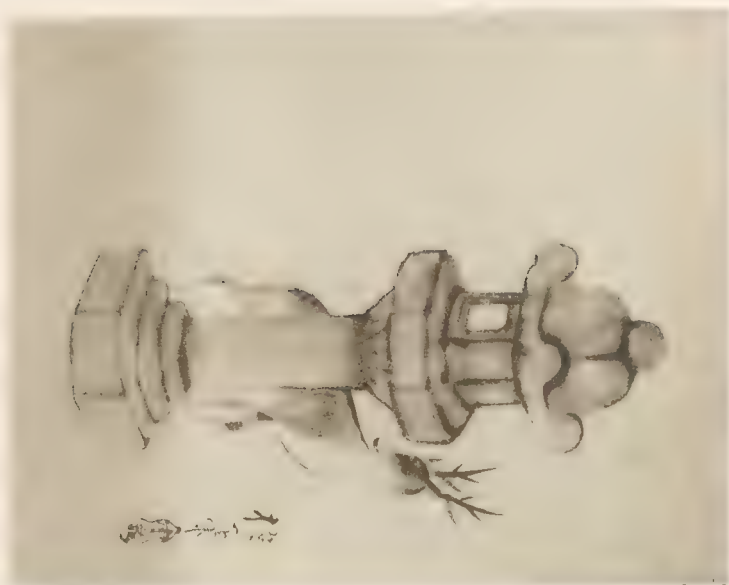
著述八十三卷，賦六十六卷

附錄一

萬父亦焚燬各口同歸本心無本

(COLLOTYPES)
OWNED BY BARON YASUOKI IWASAKI, TOKYO.
BY MICHAEL S. L. L.
FUTAI SHEPHERD-BOY, DALLAS, TEXAS





桐陰吹笛圖(紙本墨畫)

田能村竹田筆

竪二尺九寸四分横八寸八分

東京 川崎金三郎君藏

竹田作る所の畫は大抵精密にして粗放ならず、而して莖に出すものは殊に落筆纖細にして毫も奔放處難の態なく、而も清韵頗る拘すべきものあり、且つ其結構斬新にして二株の梧桐最も能く布局を講和し、岩石の皴擦美人の描寫の如き宛然明人の風あり、洵に愛惜すべき佳什なりといふべし。

PLAYING THE FLUTE UNDER KIRI-TREES.

(*Anonymous*, monochrome on paper; 2 feet 11 inches by 10 $\frac{1}{4}$ inches.)

BY CHIKUDEN TANOMURA.

OWNED BY MR. KINZABURŌ KAWASAKI, TOKYO.

(COLLOTYPE.)

Chikuden's productions are mostly very minute and severe in their brush-work since he did not affect the cursive stroke. The one we give here is especially marked by these characteristics, being free from roughness and the popular style of work; while the clear taste is most remarkable. Moreover, the arrangement of details is new and original, the two *kiri* trees conforming admirably with the other features of the conception. The way in which the principal figure and the fissures of the rocks are sketched, remind us of the productions of the Ming artists of China. In fact, we may commend this as a most worthy picture by him.

張如松
畫
樹
石
山
水
圖
卷
之
一
中
段
初
冬
日
景
作



洞流叢竹圖絹本着色

渡邊華山筆

（竪三尺六寸九分横一尺三寸九分）

上野國 福田儀兵衛君藏

渡邊華山の傳は其一傑作林和靖賞梅圖と共に本書第十五冊に於て之を紹介せり茲に掲ぐるもの亦華山の遺蹟中殊に上乘なるものなり其遠近の布圖結構の佳絶なるのみならず落筆の穩雅優秀なる稀れるに觀るの逸品なり本書は其落款の示すが如く天保六年即ち四十六歳の時に於ける華山會心の作なりとす

BAMBOO-GROVE ALONG A VALLEY.

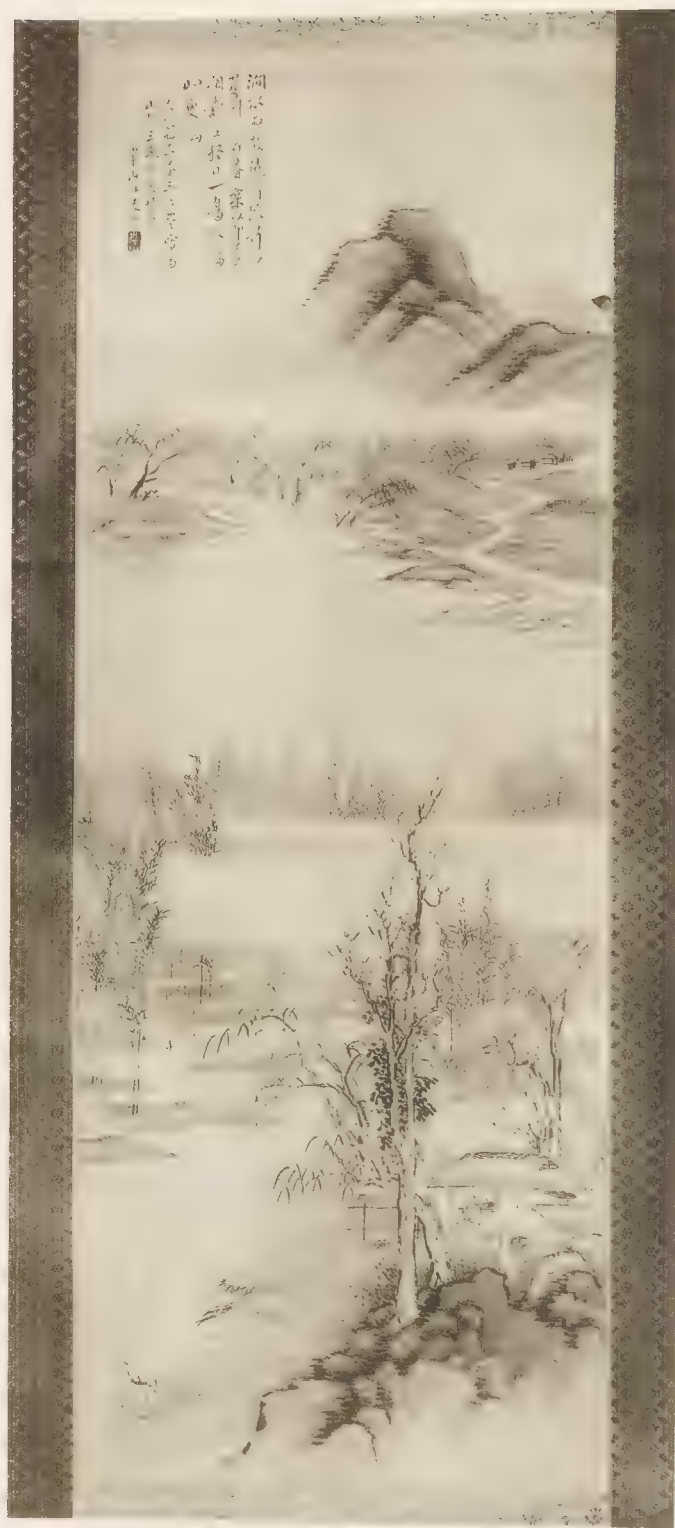
(*Achomeno*, coloured on silk; 3 feet 7 $\frac{1}{2}$ inches by 1 foot 4 $\frac{1}{2}$ inches.)

BY KWAZAN WATANABÉ.

OWNED BY MR. GIHEI FUKUDA, KOZUKÉ PROVINCE.

(COLLOTYPE.)

The biography of Kwazan Watanabé has been given when we reproduced his picture, *Lia Ho-Chin, Admiring the Plum-blossoms*, in Volume XV. The picture here shown, belongs among the first-rank of his masterpieces. It is really an excellent bit, and we rarely see its like; for not only is the composition artistic in details but the colouring and brushwork are truly remarkable, while the attempt at perspective is quite successful. The legend on the canvas shows that it was done in the 6th year of Tempô (1853), when the artist was forty six years of age, and it must have been done to satisfy his own keen judgment.

[illegible]



福祿壽圖雙幅絹本着色

小田海僊筆

(各幅四尺二寸二分横一尺五寸四分)

大阪 清海復三郎君藏

小田海僊名は福字は巨海海僊は其の號なり又王百谷と號す幼名は良平長門國赤尾藩の人なり少より書を好み歳二十二にして京都に遊び吳春に學ぶ又當世の名士に交はり殊に頼山陽と善し山陽の説を聞きて吳春の書風に倣焉たらず専ら元明の名蹟を臨して刻苦累年終にみづから一家の格を成せり曾て山陽に従ひて遊歴すること五年其の妻能く孤園を守りてみづから家事を經理し以て其の節を全うせり海僊の京に歸るや書名籍甚求索頗る盛なり嘉永中新に畫室を營む文久二年閏八月歿す歳七十八門人大庭學僊亦世に知らる本圖は海僊遺作中の有數なる傑作なり笏を把りて掛する官人は祿を表し王母の仙桃を持てる白髯の老人は壽を表し無邪氣の兒童は以て福を表す筆法典雅設色明淨四條の習氣全く其の痕を絶ちて遙に元明の堂に上れる畫風一時京洛南宗の一重鎮たりしに背かずと謂ふべきなり

FUKUROKUJU.

(A pair of *akemono*, coloured on silk; each, 4 feet 2 $\frac{1}{2}$ inches by 1 foot 6 $\frac{1}{2}$ inches.)

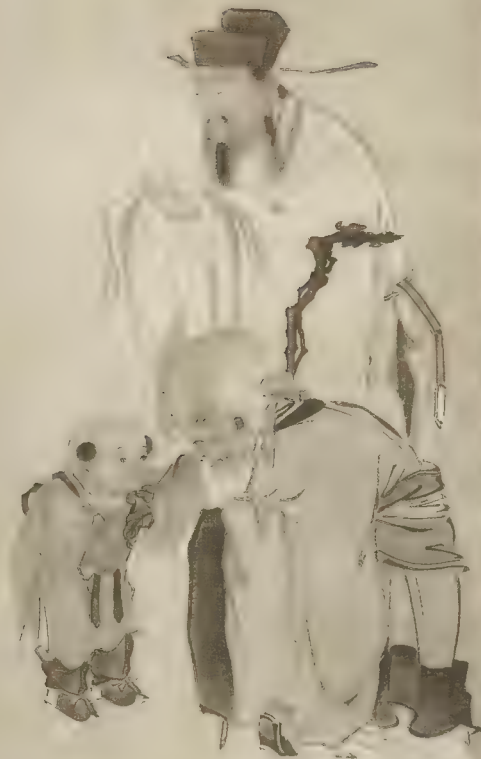
BY KAISEN OTA.

OWNED BY MR. MATASABURŌ KIYOMI, ŌSAKA.

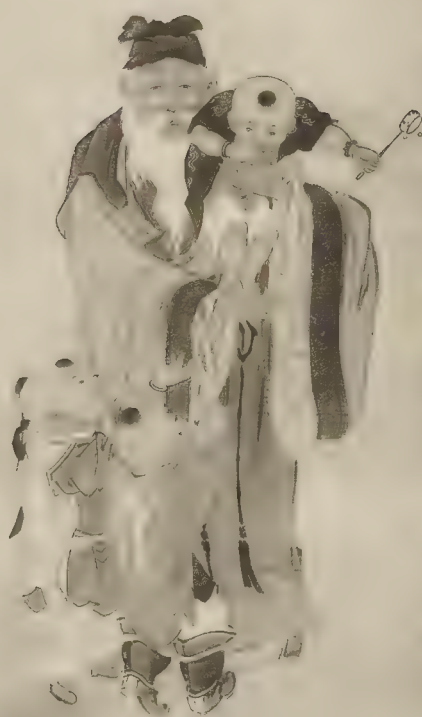
(COLLOTYPES.)

Kaisen Ota, whose real name was Yei, pseudonym Kyokai, sometimes Kaisen or Ōhyakkoku, was called Ryōhei in his youth. He was a native of Akamagasaki, Nagato Province, and was fond of pictures from childhood. In his twenty-second year he went to Kyōto, where he studied under Goshun, while he sought the society of his eminent contemporaries, especially that of Sanyō Rai. He eventually began to give up the methods of Goshun by the advice of Sanyō, and then he endeavoured to create his own style, after laborious study of the extant works of Yuan and Ming artists of China. He spent five years travelling in company with Sanyō, during which time his wife gave much care to keeping his household in good order. On his return to Kyōto, he began to be widely known and was repeatedly called upon to supply his artistic productions. During the Kayei period (1848-53), he settled down at home and continued to live by his art. He died in the intercalary 8th month, 2nd year of Bunkyū (1862), when he was seventy eight years old. Among his pupils, Gakusen Ōba was most widely known. The pictures we reproduce here are rare ones of his masterpieces. The figure bending forward, with a long tablet, denotes receiving official salary: the white-bearded personage, holding the miraculous peach of Wan Mu, denotes an auspicious old age: and the lovely youth typifies blessedness. The brushwork is refined and elegant, and the colouring charming, showing that the artist had come out from the circle of the Shijō school and entered that of the Sung and Ming masters. It is quite proper that he was called a master of the Southern school of pictures in Kyōto and Ōsaka at that time.

海
仙
圖



江
仙
壽
偶



初夏幽溪圖絹本着色

西山芳園筆

竪一尺一寸三分、横七寸七分

大阪 清海 俣二郎君藏

芳園の作は屢之を出だせり、茲に亦頗る精巧なる一佳作を掲ぐ、新緑の設色殊に清麗を極めたり、觀者若し前掲諸品と共に芳園の作を通覽せば、其の名聲の未だ關東に盛ならざるに拘らず、重きを浪花の畫壇に占めたりし一家の妙技を知るに足らむ。

A SHADY VALLEY IN EARLY SUMMER.

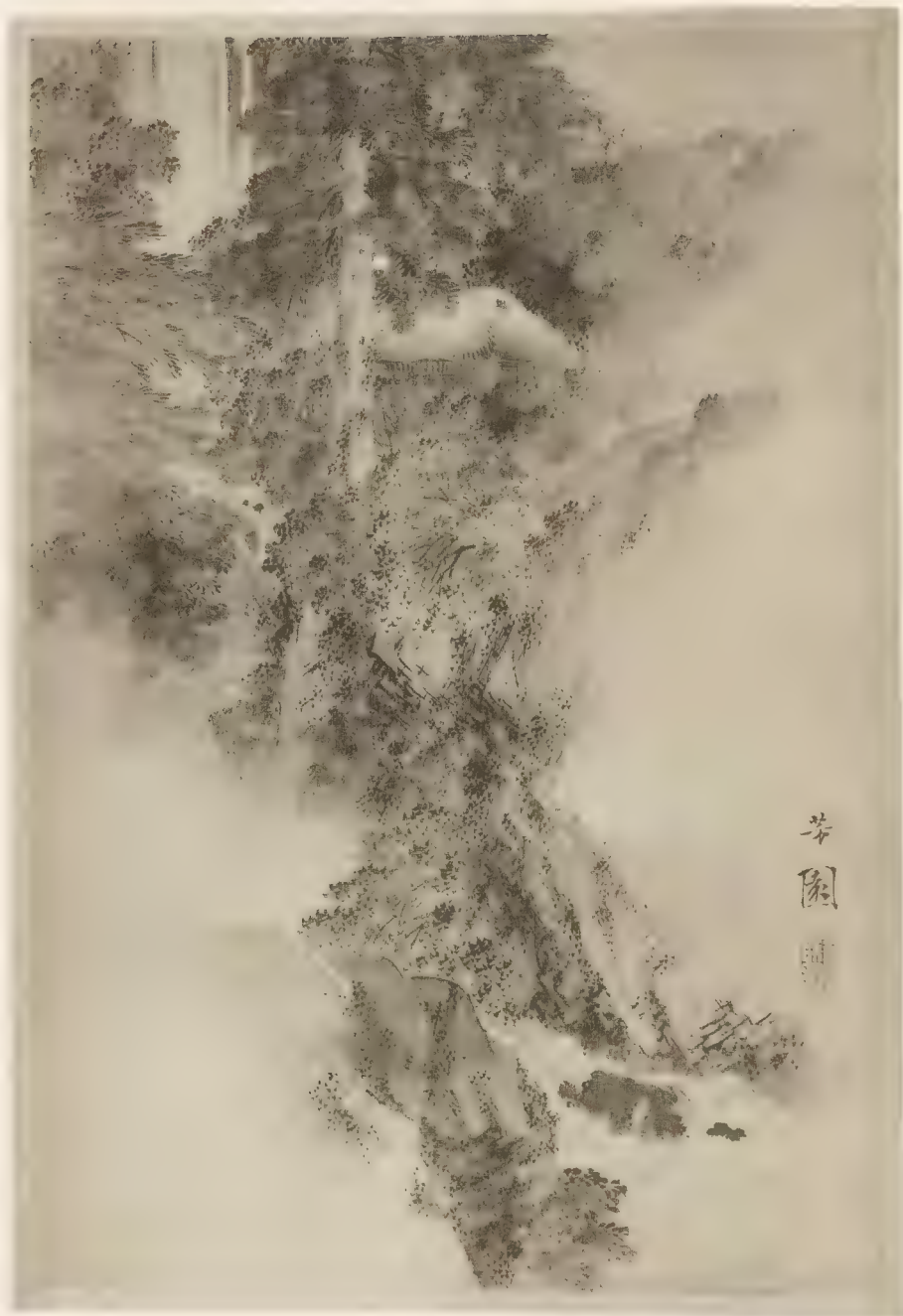
(*Nakematsu*, coloured on silk; 1 foot 1 $\frac{1}{4}$ inches by 9 $\frac{1}{4}$ inches.)

BY HÖYEN NISHIYAMA.

OWNED BY MR. MATASABURŌ KIYOMI, ŌSAKA.

(COLLOTYPE.)

We have frequently introduced the works of Höyen, and now we give a delicate, excellent production by him, in which we see the very beautiful colouring of the tender, young grass. If the reader examines Höyen's productions which appear throughout our series, he will acknowledge that this artist was highly appreciated in Ōsaka city, although he was not much known in the eastern part of our empire.



芳園



松壑雲泉圖(絹本墨畫)

日根對山筆

(竪二尺八寸、横一尺四寸)

男爵前田直行君藏

日根對山のことは第十五冊に述べ、且つ其傳山樓閣圖を紹介せり、本書も亦對山遺蹟中の名品にして、筆致清高、雅趣頗る拘すべきものあるを覺う

A SPRING IN A PINE-FOREST.

(*Kakemono*, monochrome on silk; 3 feet 11 inches by 1 foot 5 inches.)

BY TAIZAN HINÉ.

OWNED BY BARON NAOYUKI MAYEDA.

(COLLOTYPE.)

In the 15th volume, we have alluded to the artist, Taizan Hiné, when we reproduced his picture, "Hermit Mountain and Pavilions." The picture given here is one of the most successful of his productions now extant. The refined and lofty brushwork evinces such exquisite taste that we are charmed as we stand in front of the canvas.

松庭雪象

乙酉冬十月雪于
對山隱士



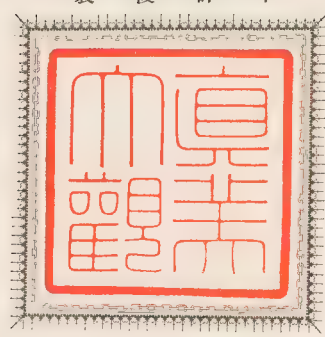
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卷之四
目錄
一
二
三
四
五
六
七
八
九
十
十一
十二
十三
十四
十五
十六
十七
十八
十九
二十



一

二

三

四

五

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